musical
COURIER

JANUARY 1, 1952

25 CENTS

LOUIS SUDLER

Baritone

COMMUNITY CONCERTS HOLD CONFERENCE

THE twenty-first annual organization conference of Community Concerts was held in New York City Nov. 26 through Dec. 9. In 13 afternoons and evenings devoted to music, 56 artists and ensembles were heard by the conferees, at Carl Fischer Hall, Town Hall, Carnegie Hall and the Metropolitan Opera.

A re-organization of the officers of Community Concerts resulted in the election of Robert Ferguson as Executive Vice President; David Ferguson, Lawrence Bernhardt and Herbert Fox as vice presidents; Flora Walker as Eastern Manager, Marion Evans as Western Manager, while Ward French remains as President.

On the surrounding page are some of the artists photographed after their appearances at the Carl Fischer Hall with Community Concert representatives and officers.

Upper row, left, Vivian Taylor, Booking Manager; Dorothy Dow, soprano, Joel Kimball; center, Leonard Exum, Assistant Western Manager, and Dorothy Warenskjold, soprano; right, Rowena Fowler, James de la Fuente, violinist, Herbert Stessin, pianist, and Marjorie Lee, Field Manager.

Second row, left, Lawrence Bernhardt, Vice-President, Eleanor French, television department, and Zino Francescatti, violinist; center, Aurelia Ferguson, Donald Dickson, baritone, Benita Shields; right, Mary Kelley, Byron Janis, pianist, Marion Sisters.

Third row, left, Ray Williams, Polyna Stoska, soprano, and Thomas Thompson; right, Lois Lombard, Patricia Travers, violinist, and Jack Howell.

Fourth row, left, Adelaide Stevens, Ervin Lassle, pianist, Norma Olson; right, Lucille Schreiner and Robert Rounseville, tenor.

Bottom row, left, John Sheldon, Pilar Gomez, dancer, Eleanor Brennan, Federico Rey, dancer; center, Ethel Atwood, Mario Braggiotti, pianist, W. Byron Lear, Jr.; right, Gerald Devlin, Mildred Miller, mezzo-soprano of the Metropolitan Opera, and Hester Grimm.

musical COURIER

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UNESCO Conference in Manhattan

THIS month will see an important gathering of representative figures in music and other arts when the Third National Conference of the U. S. National Committee for UNESCO is held, Jan. 27 through 31, at Hunter College in New York.

The purpose is to aid a group of leaders in the educational, social and cultural life of the country to find ways to increase American understanding of and participation in world affairs, especially through the United Nations and the Specialized Agencies. As announced, the theme of the conference will be "Citizen understanding as a force in an interdependent world."

Attending will be some 2,000 educators, scientists, creative artists, teachers, representatives of radio, press, film and television, also of national voluntary organizations in education, science and culture.

Among features will be a music drama on the theme of the Conference. Noted speakers and discussion leaders will be representative of the United Nations, Specialized Agencies, and the educational and cultural groups of the U. S. and other countries. Some of the topics to be discussed are programs of communication between peoples; exchange of artists, teachers and others, also of cultural products between the various countries; and plans for strengthening citizen understanding through educational institutions and voluntary organizations.

The conference aims to canvass means for developing, among the delegates and others who attend its sessions, "a broader support for the United Nations system—individually as citizens, jointly with associates in their chosen fields, collectively as enlightened members of their respective communities." Since UNESCO exercises the most benign influence on human rights and creative endowments, the sessions ought to result in furthering expression in the arts of tone generally. It is a high privilege that has been conferred on Manhattan in welcoming this forward-looking group of thinkers.

Memorial to a Musician

The recent formation of a Memorial Committee for Artur Schnabel in New York, by notables of the profession, brought an interesting decision. Presided over by César Saerchinger, and marked by a spoken tribute to the late pianist by George Szell, this meeting discussed the best way of carrying out such a plan. It was recalled that Schnabel's favorite tenet was that a musician should function in three capacities, as composer, performer and teacher.

Proceeding on this plan, it was proposed to make the aims of the Memorial Committee threefold—to have the works of Schnabel published and performed, to revive a number of his recordings that exist but are not in circulation, especially those in Great Britain, and to collect, edit and publish his writings.

The Memorial Committee, the founders of which include Dimitri Mitropoulos, Fritz Stiedry, Joseph Szigeti, and Ira A. Hirschmann, in addition to Messrs. Szell and Saerchinger, extended invitation to many notables to join it. A membership corporation will be formed, with three classes of members—active, supporting, patrons and donors, also a special group of associates with a more moderate contribution. Free admission to concerts will be included for all these, the first program being planned for the early spring.

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Hadley Birthday Marked

Another deceased musician to whom tribute is being paid this winter is Henry Hadley, whose 80th birthday anniversary fell on Dec. 20. At the concert of the National Association for American Composers and Conductors (which he founded) on that date in the North Room of Town Hall, the program included his Piano Quintet in A minor, op. 50, played by the Kraeuter String Quartet, in addition to other works by David Stanley Smith, Randall Thompson, Miriam Gideon, Ernst Bacon and Wallingford Riegger. Hadley fulfilled an important role in the progress of American music to its present position of international prestige by his endeavors in the creative field and as a conductor. The Association which was named after him is carrying on this work in a laudable way by the performance of works by native composers and sponsorship of American artists.

ON THE COVER

Louis Sudler, baritone, was born in Chicago and graduated from Yale University, where he was a member of the famed Whiffenpoofs. His engagements this summer included the title role of Elijah with the Apollo Musical Club at Grant Park and a concert tour in California and Mexico. Mr. Sudler will be soloist with the Detroit Symphony Jan. 13 and with the Chicago Business Men's Orchestra, Feb. 8. March 30 he is singing the part of Jesus in the Bach St. Matthew Passion at Augustana College, Rockford, Ill., and April 25 he will assume the same role at Orchestra Hall with the Apollo Musical Club, Henry Veld conducting both performances. Mr. Sudler has made frequent appearances as guest soloist with the Northerners, Station WNV, and last month was guest soloist on the Chicago Symphony Chamber Orchestra program over ABC Television System. Among the conductors under whose baton he has appeared are Paul Breisach, Fritz Busch, Fausto Cleva, Tauno Hannikainen, Rafael Kubelik, Erich Leinsdorf, Nicolai Malko, Edgar Nelson, Nicholas Rescigno, Theodore Russell, George Schick, Hans Schwieger, Fabien Sevitzky, Fritz Stiedry and Henry Weber.

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January 1, 1952
Seventy-third Year

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

JANUARY the First. Brave New Year, brand new New Year. Old resolutions for sale. New resolutions for hire. Chime the bells. Everything, everywhere, is fresh and new, for one day at any rate. Well, nearly fresh, nearly new, almost everywhere. But look who, most appropriately, approaches.

—And what, my little man, do you want for the New Year?

—I want a bike. I want an atom kit. I want electric trains, I want, I want—

—Granted, my greedy little man. And what, my somewhat-bigger man, do you want?

—Nothing.

—Come, come. Everybody wants something. And don't be sullen.

—Well, all right. Peace on earth. Good will toward men. Especially good will toward men. Decency and human understanding, respect and tolerance, honesty and forbearance—

—A most elegant response. But you deal in concepts. Anyway, this is a music magazine. You are supposed to be a music critic, a writer on music. Surely there are musical things you want for this New Year and perhaps for all New Years to come? And please do take that gleam out of your eye.

—I was going to say that I want fewer performances of the Brahms First, my revered greybeard. And don't talk in such a damned condescending manner.

—Ah, but you too shall have grey hairs. And who are you to talk about condescension, my superior somewhat-bigger man? Every time you write a review it smacks of Moses pointing to the Decalogue. And such *weltschmerz!* Such a know-it-all air!

—Perhaps. But you don't have to attend seven, eight, ten concerts a week. You don't have to listen to the same repertoire day in and day out.

—Goodness! Look how sorry the somewhat-bigger man feels for himself!

—I *don't* feel sorry for myself. And I can't say that I like your attitude. You're supposed to be a symbol of cheer, spreading sweetness and light. Why pick on me?

—I merely started by asking what you want for the New Year. You started it, you—you—you critic, you.

—It so happens that I like being a critic. I am proud of it. I take it seriously. I hold it to be a call. I can be exasperated by it, I may sometimes question its value, I may regret some of the things I have written in impulse, or under the pressure of a deadline, but I wouldn't trade it for anything. For criticism is in essence, or should be, a purifying function, an ennobling exponent of—

—Hah! So the somewhat-bigger young man can wax as platitudinous, as pontifical, as exegetic as any of his pompous colleagues? I hastily recommend to you some reading in Matthew Prior, to be followed by Jonathan Swift. Bernard Shaw, too, is indicated. Nor would Robert Herrick do any harm, not to mention—

—I was saying, before you decided to parade before me the interesting fact that you have read a book, that I honestly, seriously, with all my heart, take seriously the function of criticism.

—Well, go on.

—Is there anything more to add to a testament?

—And here I am offering you largesse for the New Year! If you were as honest, serious, heartful as you so proudly boast, my conceited young friend, surely you would haste to avail yourself of my offer. The chance to mold a musical year according to one's dictates is not given to everybody.

—Do you mean it?

—Yes, my suspicious somewhat-bigger young man. So do you tell me what your heart desires. State your idea of a critical Utopia.

—Well, to begin with, no more than four concerts a week assigned for me to review.

—Such laziness! But as you wish.

—The choice of those concerts, so that I may hear something interesting each time.

—Granted.

—Unlimited space to set forth my opinions.

—Your poor readers!

—A stupendous raise in salary.

—Naturally. Do you want also a bike and electric trains, my little man?

—No. I do want more honest musicians. I want better singers. I want a more progressive repertoire and a more progressive public—

—I am happy to see that you finally have stopped thinking about your petty self—

—and a more liberal policy on the part of the executives controlling our major musical institutions. I want a government radio station that would provide the equivalent of England's Third Programme, and I want government subsidy of music.

—Oho! So you would bring Socialism into it!

—Socialism, Communism, these are terms that I do not understand very well. I only know that the symphony and the opera are overdependent on the box office. How can there be healthiness in art when, say, the Metropolitan Opera cannot produce new works because (as its general manager claims) the public will not attend them? I say take art away from dependence on the public and supply it with grants from the government. And not niggardly, penny-pinching grants, either.

—And how would affairs work in this happy state of yours?

—Simply thus: we would have no fear of the financial non-success of a novelty. Whereas an artistic success, even if not one dollar comes walking through the doors, would amply repay the money and effort expended.

—The public be damned, eh? Which would doubtless make you and your precious intellectuals the happiest of men, I presume.

—Don't underestimate the intellectual. And don't think that the intellectual looks down on the good old items of repertoire. My opera house, which you so kindly are going to arrange for me, shall have plenty of Verdi, Wagner, Puccini, Mozart, Rossini. But it will also have Berg and Ravel, Cimarosa and Handel and Lalo. It will also have the singers to sing them and the orchestra to play them. It will have money from the government to support it, and it therefore will not worry if *Falstaff* or *Wozzeck* is not too big a hit with the public. For, eventually, the public will come around to liking them. And it will not be an opera house that is precious in its philosophy, this I assure you. It will look to improve the public taste but not despise it.

—You make it sound so simple!

—Yes, and my symphony orchestra shall declare a moratorium on certain pieces. Its conductor shall be given *carte blanche* to play what he pleases. Since this orchestra too will enjoy the benefits of an enlightened government, there will be no agitation in the front office when the conductor decides to do a *Missa Solemnis* or a *Dream of Life*, or anything that not only requires extended musical forces but which is supposed to be a question mark at the box office. Nor will there be need of virtuoso conductors to attract the public through their antics rather than their music. Yes, all virtuoso conductors shall be banned; and I myself, personally, shall take certain soloists and—

—Now, now. Really, you are as greedy as a youngster. But then you are a critic, and therefore must have things entirely according to your own way. I think I understand your philosophy. In short, what you want for the New Year is to have everything run the way you think things should be run. Isn't that right? Be honest, now.

—Maybe you are right. Since there is nobody here but the two of us, I will even admit that you are right. But since you are passing out dreams, shall I not accept a handful? To continue. I want to reorganize the concert field. There will be a board to pass on all programs, and the programs must be submitted before the start of the concert season. This board will have the power of life and death over programs. No more will there be the ridiculous duplications that make life miserable for our more sensitive concert-goers.

—I scarcely need ask the question, but by "more sensitive concert-goers" you mean, of course, yourself?

—Of course. In addition there will be a screening committee to pass on the capabilities of debut recitalists—

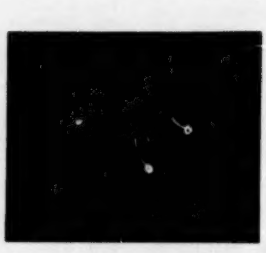
—And, naturally, you shall be the screening committee.

—Naturally.

—Well, such modesty must be rewarded. You have purchased yourself a dream that shall come true for the New Year. A happy one to you, and I will even extend it to your friends and to those unfortunates who read your column. They, it would appear to me, are more in need of sympathy than you.

—What are you? My conscience?

—Perhaps, my not-so-big young man. Perhaps.



First Opera Written For Television Bows

By Dr. Henry W. Levinger

THOSE present at Studio 8H in Rockefeller Center on Christmas eve at 9:30 p.m. were privileged to witness an historic occasion: the world premiere of the first opera commissioned and written especially for television. Five years ago, NBC's musical director, Samuel Chotzinoff, had challenged Gian-Carlo Menotti, who also was the author of the first opera written especially for radio, for NBC, to enrich the new medium by a work which would take into account its particular requirements and possibiliti s. As producer of the show, Mr. Chotzinoff had the proud satisfaction to see this daring idea realized with the greatest success and impressiveness.

The opera itself was preceded by a short introductory speech of the composer, who divulged how the idea of his new work came to him at the Metropolitan Museum of Art when viewing Hieronymus Bosch's painting, The Adoration of the Magi. He told further how he and the stage designer of the occasion, Eugene Berman, tried to catch the exquisite atmosphere of the Flemish master's painting, with its archaic simplicity, in the production. He also reminisced about his own youth, when he and his brother were fascinated by the legend of the three Wise Men who wandered a long way to pay homage to the Christ child in the manger.

Out of these memories and the experience of the painting came the inspiration which made him invent the simple and moving tale of the little, crippled boy who lives with his mother in dire poverty in a ramshackle hut. Here the Three Kings take refuge for a night. The desperate mother, seeing the gold and treasures which are to be given to the infant Jesus, and in sheer despair over the privation of her only

CHET ALLEN as Amahl, the shepherd boy, in Gian-Carlo Menotti's new opera, Amahl and the Night Visitors, premiered over NBC-TV. The photo was taken at a rehearsal.

boy, almost becomes a thief. But she is so moved by the description given by one King of the Holy Child and the latter's mission, that she forgoes taking the gold. She even allows Amahl to offer his prized possession, his wooden crutch, as his own gift. By a miracle he is healed of his lameness, to join the Three Kings on their journey.

Score Has Simple Charm

To this simple but heartwarming story, a glorification of good deeds, Menotti has written music which is equally simple and enticing. During the 50 minutes duration of the opera, one lovely solo number and ensemble follows another. A masterly knowledge of the musico-dramatic stage is revealed in the first aria of Amahl, the ensuing duet with his mother, the dignified ensemble of the approaching Three Kings, their rhythmically charming entrance march, or in their individual arias (through which each of the Kings gains very personal characteristics) and Amahl's shepherd aria. King Caspar's narrative, King Melchior's moving description of the infant Jesus, the mother's lament about her poverty, her highly dramatic outcry "All That Gold," the magnificent a capella choruses of the shepherds, who come to offer presents to the kings, or their colorful dance—all through the varied pages of the score—melodic charm and contrapuntal skill are shown.

Menotti, in this short work, has condensed his wide experience gained by his earlier compositions for the stage and written a miniature masterpiece which, if this writer is not mistaken, will become a standard offering of the operatic stage at Yuletide. Orchestrated with exquisite delicacy and a rare sense for coloristic effects, it is a moving play.

With Mr. Menotti as his own stage director and Thomas Schippers as the admirable conductor, Kirk Browning as television director, John Butler as choreographer, the cast outdid themselves. It was headed by the magnificent 12-year-old Chet Allen, a boy soprano who comes from the Columbus Boys Choir and whose singing and acting brought tears to the eyes of many viewers. Rosemary Kuhlman, a dramatic singer of stature, appeared as his mother. Others heard were Andrew McKinley, David Aiken and Leon Lishner as the Three Kings, and Francis Monachino as a Servant. Also in evidence was a chorus of beautiful young voices, the excellent dancing of Melissa Hayden, Nicholas Magallanes and Glen Tetley, and—last but not least—the orchestra, which played with outstanding finesse.

Halasz Is Removed As N. Y. City Opera Head

Laszlo Halasz, musical director of the City Center Opera Company since its inception in February, 1944, was dismissed on Dec. 21 by the board of the City Center of Music and Drama. Newbold Morris, chairman of the board, in a brief statement, said that the decision was "in the best interest of the future of the opera company." He further announced that Joseph Rosenstock, one of the conductors on the company's staff had been appointed "to carry on for the spring season, which is now set for the middle of March." He gave as a reason for this surprising decision that "frictions with the ensemble had been mounting over a period of time," that "the tension had been growing for almost one year" between Mr. Halasz and members of the ensemble.

It was also disclosed by Lawrence Tibbett, president of AGMA, that its board of governors had adopted a resolution earlier in the week attacking Mr. Halasz. According to Mr. Tibbett, relations between the union and the opera company "had deteriorated to a point where AGMA only offered two possibilities to conduct business negotiations: either by replacing Mr. Halasz or by naming some proxy for him empowered to negotiate and be responsible for carrying out concluded agreements."

It was further learned that the board had offered to Mr. Halasz the minimum salary guaranteed to him for 1952, said to be $12,000, if he would resign, an offer Mr. Halasz refused.

The dropping of the markedly successful director of the New York City Opera, which had just closed an artistically and financially successful autumn season without any deficit, was the climax of what is described as a slowly aggravating situation. Last February there had reportedly been a controversy between Mr. Halasz and the board of directors over his acceptance of David Tamkin's opera, The Dybbuk. Apparently the board did not wish, or were not able, to supply the funds for a production at that time, because of a deficit on the ballet troupe's tour abroad. The production was postponed until last autumn, when it had a great audience success. Mr. Halasz reportedly had threatened to resign then unless his production schedule was carried out.

Artists Defend Halasz

The point of view of Mr. Halasz vis-à-vis the board was expressed by him last week. He said that he considered himself still head of the New York Opera Company and refused to resign, since he did not want "to sell the truth for $12,000." He produced letters in his support from 44 of the about 100 members of the ensemble (quite a number of these being out of town at the time of his dismissal). He declared that he had not been given enough time by the board to learn and counter the charges against him, and said that inasmuch as he had a contract as director until the end of 1952 he intended to place the matter in the hands of legal counsel. Among those supporting Mr. Halasz are Mack Harrell, and Leopold Sachse, vice-presidents of AGMA. Among those who protested his dismissal is Gian-Carlo Menotti.

Morel Resigns

In protest of the board's action, Jean Morel, conductor, resigned, giving as his reason that he did not wish to serve under Halasz's successor since he was brought into his position by the latter, to whom he feels his loyalty belongs. Mr. Rosenstock also was appointed to his City Center Opera post by Mr. Halasz.

One of the chief points Mr. Halasz made was that he wanted a hearing on the "shadowy, unnamed charges. I am not asking to be declared innocent or perfect—certainly not without a hearing. But I vigorously protest having been found guilty of unnamed charges, even without a semblance of a trial."

Mr. Harrell's letter declared: "It seems to me that the record of artistic growth and success should be sufficient proof that the direction of Mr. Halasz has been the greatest factor in establishing our City Center Opera as a leading repertoire company. And let us not forget that his interest and foresight have made possible the development of some of our finest American operatic artists."

Electronic Age Opens Many Vistas in Music

A MILESTONE of more than ordinary importance was passed on Dec. 12. It was fifty years ago that Marconi's first trans-Atlantic wireless signal was sent out from Poldhu in Cornwall, and received at St. John's in Newfoundland, Canada. This serves to underline the vast progress that has been made in the transmission of music via electronics—a subject of such vast scope that one small article can hardly do justice to it.

This branch of physical science assumes ever greater importance in our daily lives; the musical sounds we hear, both in actual and reproduced performances, are increasingly conditioned by its lore. The electronic system of recording for the gramophone, and broadcasting by radio and television, are dependent on devices for amplifying sound. These have a cardinal role in the sound film as well.

The "Edison Effect," discovered by that pioneer, made possible all forms of "valves" or vacuum tubes. The revolutionary possibilities were not perceived of the fact that vacuum tubes could condition sounds in electric circuits. It was thought that this was but an isolated phenomenon which the electrical wizard came upon in his search for a practicable electric light bulb. But in the post-World-War-I decade, it supplied the spark which opened a new era in sound.

The crystal set with earphones began to have wide currency in the early 1920's, and between then and 1927, when the two first big American radio chains were founded, there was vast progress, in all of which the electronic tube played its indispensable role.

In 1925 the electric recording method was given to the public, making obsolete the old system of mechanical disc-making, and launching that art on its new and much expanded career. Electrical transcriptions were destined to assume great importance on radio—they are making possible a much more flexible system of programming, artists being often many miles from the scene or having made their contribution at an earlier time.

Later chapters in electronics—too extensive to be described in detail or too recent to need recapitulation—were the invention of radar, which played such a vital wartime role and promises to make human travel safer in peaceful eras; that of television, with its recently extended rule across the whole North American continent, and introduction of color; and of Ultrafax, which makes possible the transmission of printed words and musical scores across vast distances at incredible speeds.

Music in New Forms

While these wonder-instruments have changed the face of the musical art of this century, its dynamics, color and timbre have also been conditioned by devices designed to produce sounds—not only to reproduce them.

Invented by Prof. Leon Theremin, the Theremin was first demonstrated in Europe about the year 1920. In 1927 its creator came to the United States. The initial revelation here of his "Electro-Magnetic Apparatus for Obtaining Music from the Ether," as picturesquely described, was given at a concert in the Metropolitan Opera House on Jan. 31, 1928, when two of the instruments were played by the inventor and his assistant, Dr. Julius Goldberg, making a great impression on the public. The same year Theremin received an American patent for the device, and not long thereafter the late Joseph Schillinger—also known as the proponent of a system of composition by scientific principles—wrote his first Airphonic Suite for the instrument. Since then it has been greatly improved, and its use has grown both as a solo voice and in conjunction with orchestra.

The Theremin produces its musical sounds because of the "heterodyning" effect between two high-frequency electric circuits, which employ oscillating radio tubes, or thermionic valves. While one circuit operates at constant frequency, the frequency of the other is varied by the movements of the performer's right hand through the air in front of an upright rod or antenna. As the hand approaches the rod, the electrical capacity is increased and the pitch is raised; as the hand recedes, it decreases the electrical capacity and lowers the pitch. Thus, by moving the hands backward and forward within a range of a few feet, about six octaves of musical sounds may be created. The quality may be varied by a switch which filters and limits the harmonics. A large number of effects may be produced—including some which parallel the human or singing voice. Some of the performers on this instrument have attained great flexibility of performance, including Lucie Bigelow Rosen, who has given many recital programs.

The Ondes Martenot

An invention that strongly influenced modern French composers was that of Maurice Martenot, pianist, violinist and cellist, who in 1922 patented his device in Europe. The Ondes Martenot (Martenot Waves) has a keyboard which includes five octaves, resembling that of a piano. Musical sounds are produced by oscillating radio tubes, somewhat as in the Theremin, though the manner of control is different. A wire extending across the keyboard is grasped around the performer's thumb and second finger, and is manipulated to bring forth the wanted pitch by moving a variable condenser. The keyboard reputedly serves mainly as a guide. A shaft on which is a set of buttons extends from the left-hand corner of the instrument. The color or timbre of the tone, according to a description of the device, may be controlled by pressing these buttons—so that some resemblance to violin, flute or cello may be attained. And the volume may be controlled by a key somewhat like that on a telegraph sending instrument.

The inventor, Martenot, was heard in this country as soloist with the Philadelphia Orchestra in 1931. His daughter Ginette was a visitor here in 1949 and played as soloist with the Boston Symphony under Charles Munch in a concerto for this instrument by André Jolivet. Olivier Messiaen and other French modernists have used this rather monumental "voice" as an ingredient in scoring.

Modern Music Affected

Exactly what role these two instruments and others of electronic genesis will have in future music is uncertain. But a number of conductors—notably Leopold Stokowski—have long been interested in the possibilities. In 1936 when this leader gave up his post as regular conductor of the Philadelphia Orchestra, it was with the avowed intention of devoting himself to research

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in reproduction of music. One of the composers who has long felt that "the present age is not adequately expressed by existing orchestral instruments" is Edgar Varèse, who in 1937 produced a score titled Equatorial, which was written for organ, percussion, trumpets, trombones, theremin and a bass-baritone voice. This is but one of many original works by this composer exploiting new sound effects.

Inventors in many countries have been working on the fascinating problems involved in electronic instruments. In Germany, several inventions of the type have appeared in the last quarter of a century.

Organ Loft Invaded

Change occurred in the organ field when the electric organ invented by Laurens Hammond was introduced in 1935. In this, a small tone wheel has equidistant high spots, which in its rotation by a motor, pass a magnet and induce a current in a coil. When 440 high spots pass the magnet per second, for example, an alternating current is generated of a frequency of 440, which corresponds to the standard A pitch. Disks with other high spots produce other pitches, resulting in 91 notes. A row of drawbars above the two keyboards controls the harmonics. Thus, a wide variety of color is made possible. The Baldwin Company is also prominent in electronic organ manufacture, and uses a somewhat different process in producing its tones. A number of other firms make their own organs.

There has been much variation on the electronic sound processes. The Hammond Solovox, for example, is capable of a variety of sound effects, including those of violin and organ, and is played from a small keyboard affixed below and at the right side of a standard piano. Thus the performer may alternate between the two keyboards, somewhat as in the manuals of the organ.

One of the most impressive instruments, so far as volume and sonority are concerned, is the electronic carillon, in which the traditional bells or metal tubes are replaced by electronic devices of a formidable dynamic power, able to send out tones for miles. Carillons of this type have been installed in various American cities, notably some years ago in the Empire State Building tower in New York.

"Four-in-one" Effect Achieved

Perhaps the most elaborate instrument to appear thus far is the all-electronic one recently invented by Dr. Earl Kent, research director of C. G. Conn, Ltd., of Elkhart, Ind. This is reported to make possible "the composition of music beyond that capable of being played by present-day conventional instruments." Dr. Kent's device was demonstrated last October at the twentieth anniversary meeting of the American Institute of Physics.

ONDES MARTENOT instruments demonstrated by a quartet, including at left the inventor, Maurice Martenot, and Marguerite Dupays; at right, Ginette Martenot and Darius Citkunova.

(Below)

THE THEREMIN, played by Lucie Bigelow Rosen.

As described in a dispatch from Chicago by Earl Ubell, this is credited with being able to simulate "any range of tone, in any key, in any volume, and with any expression that the operator desires." The machine makes its sounds by means of vibration of electronic circuits, somewhat as in certain electronic organs, with the difference that "the scales are not fixed." A paper roll similar to that in the old player-piano serves to reproduce the actual sequence of notes in any composition. The expression and type of feeling are supplied by the operator, who adjusts switches and dials to achieve legato effects, tremolo, variations in tempo, duration of sound, and timing of attacks. The device makes it possible to simulate an ensemble —sounds of instruments which appear to be at various distances from others. It allows the player to imitate a quartet by four different members of an orchestra, for example, "including some which have not yet been invented." Only the sounds of drums can not be reproduced. The inventor believes that, while it will not replace any existing instrument, it may supplement those already in use in concert work, radio, motion pictures and recording, also in sound tracks.

All of which seems like a big order. But many other marvels have been produced by the Electronic Age. R. M. Kerr.

Boris Sokoloff Assistant Manager of N. Y. Philharmonic

Boris Sokoloff has been appointed assistant manager of the New York Philharmonic-Symphony Society, beginning Jan. 1, according to announcement from that organization. The appointment was made at the suggestion of the society's managers, Arthur Judson and Bruno Zirato. Mr. Sokoloff has been connected with the Philharmonic on a part-time basis for the past four years. To accept the new permanent post, Mr. Sokoloff has resigned from Judson, O'Neill and Judd, division of Columbia Artists Management, where he has been connected with promotion and artists sales since 1946. He will continue as administrative director of Stadium Concerts, a position he has held the past four summers. He is the son of Nikolai Sokoloff, founder and former conductor of the Cleveland Orchestra.

Dr. Werrenrath has curtailed some of his other activities, thus giving more time for his NEW YORK STUDIO 915 Carnegie Hall

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Ballet Has Paris Vogue; Many Premieres Featured

By Suzanne Demarquez

PARIS.—Nothing is more *de rigueur* here at the moment than ballet, preferably of the classic variety. The last few months have witnessed many premieres in this field. These range from the elaborate but innocuous Snow White, choreographed by Lifar at the Opéra—a work in six scenes filling an entire evening, with a tuneful score by Maurice Yvain—to several novelties by the Ballet des Champs Elysées and the Grand Ballet of the Marquis de Cuevas of a more adventurous sort.

Perhaps one should state at once that the Opéra and Opéra-Comique have a new director, Maurice Lehmann, who staged some elaborate and tasteful operettas as former manager of the Théâtre du Chatelet. However, the Opéra-Comique's new production of L'Impromptu, a ballet based on Schubert's Impromptus and Moments Musicaux, orchestrated with refinement by Roland-Manuel, was designated by his predecessor and consists of tulle-clad ballerinas cavorting in the moonlit Park of Schoenbrunn. The same house put on a new ballet, Commedia dell'Arte, with *décors* in the style of Tiepolo by Suzanne Reymond and choreography by Etcheverry, the spirited score being by Pierre Sancan, young Prix de Rome winner soon to visit America. It draws its characters mainly from the classic Italian comedy, and had a real success as conducted by Pierre Dervaux.

Poe and Sibelius in Dance Form

The Cuevas Ballet had a real triumph at the Théâtre de l'Empire, its opening night presenting two novelties—the first Annabel Lee, inspired by the poem by Edgar Allan Poe, with music by Byron Schiffman and George Skibine as author of the story, choreographer and chief dancer. The second was Tarasiana, to music by Mozart and designed by John Taras, presented in black 18th century costumes before a red velvet curtain by dancers headed by Rosella Hightower and Serge Golovine. Miss Hightower also bowed as a choreographer with a pantomime, Scaramouche, based on a sombre drama by Paul Knudsen about love and death. The latter was given with telling settings by Wakhevitch and strange costumes with fine use of color, but the score by Sibelius seemed to impede rather than help the dancers. Gustave Cloëz, a musician of high culture, who is musical director of the Ballet de Cuevas, conducted effectively.

The Ballet de Champs-Elysées, under direction of Boris Kochno, gave several novelties in its series at the same theatre. Romanza Romana, the work of two young Prix de Rome winners, the composer Pierre Petit and the architect Guillaume Gillet, puts some characters through picturesque comic episodes in the Eternal City, with Frank Staff as choreographer. The second novelty was L'Impromptu du Bois, a graceful caper laid in the Bois de Boulogne about 1900, with music of lightness and vivid colors by Jacques Ibert, and choreography by Ruth Page that was quite successful. Starred were Arova, Danielian and the comic dancer Gerard Ohn. The conductors were alternately André Giraud of the French Radio and the excellent American leader, Emerson Kailey.

AT ETRETAT . . . Mildred Dilling, harpist, at the Fete of the Painters in the Normandy fishing village. The cliffs of the region and a large painting of which they are the subject are in the background.

Ruth Page Stages Revenge

Ruth Page created something of a sensation with her dance drama, Revenge, based on the gory story of Verdi's Il Trovatore, in a prologue and four scenes, which requires nearly an hour to present. It is somewhat complicated as to story—not remarkable in view of the original libretto based on an old Spanish tragedy. Miss Page devised many episodes of descriptive and powerful effect, and the picturesque settings were a strong point in its favor.

A third new ballet presented by this company was La Damnée, with choreography by Walter Gore, which tells of a woman in the Middle Ages, pursued by a mob and given shelter by a holy man; but when she accidentally causes his death, she is tried and hanged. The story uses a percussion score by Michael Hobson. Paula Hinton was dramatically moving as the heroine.

Other dance events of the autumn included the return of Katherine Dunham at the Champs-Elysées, an occasion of much social glitter, and an appearance by the noted Spanish artists Antonio and Rosario at the same theatre.

Opera and Concert Highlights

After the triumphal success of the recital by Kirsten Flagstad with the orchestra of the Opéra conducted by George Sebastian, two memorable performances of Salome by Richard Strauss were given there, with Inge Borkh creating a spell by her singing, acting and dancing. Max Lorenz was the Herod, showing great versatility in performing both this role and Siegfried in one week.

At the Opéra-Comique, Sebastian conducted Strauss' Ariadne auf Naxos, with the French coloratura Janine Micheau brilliant in the taxing role of Zerbinetta.

There was also an operatic premiere at the latter theatre—Marion, with book by Jean Goudal, and music by the young Swiss composer Pierre Wissmer. The authors have undertaken to revive the style of Mozart's era, with an action based on the old Italian comedy. Unfortunately, the result seems very dated, in spite of beautiful settings and costumes by Chapelain-Midy, excellent stage direction by Louis Musy, and an impressive interpretation by Solange Michel, Lucienne Jourfier and Jean Giraudeau, under the masterly direction of Andre Cluytens.

The Orchestre National, under the precise baton of Igor Markevitch, gave the first Paris hearing for the Ouverture pour une Fête by Daniel Lesur, written for the latest festival in Toulouse, a piece with rich color and fine balance. . . . The Concerts Colonne marked the 25th anniversary of the Trio Pasquier, and the three brothers again proved their art in the Triple Concerto by Beethoven, subtly conducted by Louis Fourestier.

Storm over Jolivet

The next evening a storm broke out in the same hall, the Chatelet, when the Concerto for Piano by André Jolivet was greeted with enthusiastic shouts by part of the audience and catcalls by others. The strong musical language, original personality of the composer, sureness of his orchestration, and courage of the solo pianist, Lucette Descaves, professor at the Paris Conservatoire, and of the conductor Gaston Poulet eventually achieved a triumph for the work.

The Concerts Pasdeloup revived the idea of their concert-referendum of last year. A double jury composed of musical personalities and representatives of the audience, after having heard a certain number of new works, voted for the composers Pierre Lantier and Eugene Bozza.

"Met" Revives Cosi Fan Tutte

The Metropolitan's new production of Mozart's Cosi Fan Tutte was exhibited for the first time on Dec. 28, sung in English in a version by Ruth and Thomas Martin. Alfred Lunt staged the opera, and scenery and costumes are by Rolf Gerard. The musical direction was under Fritz Stiedry, the cast including Eleanor Steber, Blanche Thebom, Patrice Munsel, Richard Tucker, Frank Guarrera and John Brownlee. A review will appear in the issue of Jan. 15.

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London Honors St. Cecilia Day with Royal Concert

By Arthur Noteutt

LONDON.—St. Cecilia's Day was celebrated this year in a manner especially befitting the patron Saint of Music. The King has given his patronage and ordered that this day each year is to be honored by a series of musical events in aid of musical charities. His recent illness prevented his attendance at this year's concert at the Royal Festival Hall but the Queen was present.

The day's events commenced with a Service at the Church of St. Sepulchre's, followed by a luncheon at the Connaught Rooms, when the toast of St. Cecilia's Day was proposed by the Lord Mayor of London; among those who responded was Dame Ninette de Valois.

The concert at the Royal Festival Hall in the evening was in aid of the Musician's Benevolent Fund and allied charities, and the audience was representative of all branches of the profession. The orchestra and choir selected to take part was decided by ballot and the lot fell to the Liverpool Philarmonic Orchestra, which had previously played at the hall during the Festival. On this occasion they were joined by their Choir.

Queen in Tribute to Vaughan Williams

Her Majesty was greeted on her arrival by a fanfare of trumpeters from the Royal Military School of Music. The concert proper commenced with Purcell's Overture, St. Cecilia's Ode, dating from 1692, specially orchestrated by Alan Rawsthorne for orchestra and trumpets. Other items in the first part were the Leonore Overture No. 3, Roussel's Bacchus Et Ariane Suite No. 2 and Vaughan Williams's lovely Serenade to Music, conducted by the veteran composer himself, in the original version with 16 soloists and orchestra.

After the interval, Walton's Belshazzar's Feast was given an exciting and memorable performance with the full orchestra, choir and an array of trumpeters on either side. Dennis Noble, the soloist, while brilliantly effective in the declamatory portions, was not as convincing in legato passages. The Choir is a first-rate body which had mastered the difficulties of this complex score. With the exception of the Serenade, the concert was conducted by the orchestra's regular conductor, Hugo Rignold, and while his sympathies appeared to lie more with the modern works than with the Beethoven, he is to be congratulated on the high efficiency of this North of England orchestra. Her Majesty invited Dr. Vaughan Williams to join her in the Royal Box in the second part of the concert: a gesture showing the deep interest she takes in music and distinguished musicians.

Artists from America Heard

Joseph Schuster, a cellist of high distinction, gave a recital at the Wigmore and displayed his exceptional talents in distinguished interpretations of the Concerto in C Minor of J. C. Bach, Beethoven's Sonata Op. 69, Weber's Sonatina in A, and the Suite Espagnole of Nin.

A talented young American pianist, Frank Glazer, made his London bow at the Wigmore in an attractive recital which included Aaron Copland's Variations, the Beethoven Sonata, Op. 110, and some Liszt. He had originally planned to include Stravinsky's Sonata but cancelled this.

Honors for Kennedy Scott

The second Royal Philarmonic Society's concert, for which the program was of undue length, was partly designed to honor the 75th birthday of Charles Kennedy Scott, whose name is held in the highest esteem in this country whenever choral music is mentioned. During his long career he has been associated with many choirs, especially the London Philarmonic and the Oriana Society: the latter sang a group of Madrigals and Bax's Mater Ora Filium under his conductorship with precision, clarity and eloquent expression. The orchestral items, which included a revised edition of Rubbra's powerful though sombre Second Symphony, were conducted by Basil Cameron.

Hamburg Orchestra in Visit

Yet another orchestra from abroad made its London debut—the Hamburg Radio Symphony Orchestra. It is without a doubt an extremely fine orchestra, though not yet in the world's top-ranking list. The highest tribute is due to its trainer and conductor, Schmidt-Isserstedt, who conducted the concert under review. After commencing with the Mozart Haffner Symphony, the strings played Tippett's Concerto for Double String Orchestra, a gesture to a modern British composer from foreign musicians that was warmly appreciated. They had thoroughly assimilated his individual style, and the tone of the Hamburg strings was of great beauty. In the final item, Strauss's Heidenleben, the full orchestra of 112 was employed—the largest yet heard in the Royal Festival Hall. The performance was notable for its rhythmic accuracy and musical splendor, and the acoustics of the hall were more than fully tested and emerged triumphant. Schmidt-Isserstedt has an easy and effortless style and is a musician worthy of respect. His interpretation of Heidenleben had compelling dramatic power, and only lacked sufficient emotional sweep to make it memorable.

HENRY LOBELL, lyric baritone, one of Max Altglass' outstanding pupils, recently completed a successful series of engagements in concert, operetta and opera. December, 1951, and January, 1952, he is engaged to sing the two leading baritone roles in Merry Widow and Desert Song, and the elder Germont in Traviata at the Academy of Music in Brooklyn.

Golschmann Guest in Cleveland

CLEVELAND.—The first guest of the current season during George Szell's mid-year vacation was Vladimir Golschmann, who, at short notice replaced the ailing Charles Munch, and took over the program as originally scheduled. Mr. Golschmann was warmly welcomed in his first appearance at Severance Hall since 1945. The program happened to be such as to highlight the special gifts of the conductor, whose elegance and charm fitted the predominantly French atmosphere admirably. Couperin's Overture and Allegro from the Suite La Sultana had its first performance at these concerts—a delightful morsel, followed by the Franck Symphony, whose stirring reading elicited prolonged and enthusiastic applause. Ravel's Rapsodie Espagnole was convincingly realized, and Tchaikovsky's Francesca da Rimini brought the exhilarating list to a triumphant close. R. W.

Schuster Back from Europe

Joseph Schuster, cellist, returned late in December from a European tour. On Jan. 20, Mr. Schuster will be soloist with the New Friends of Music, and Jan. 21 will give his own recital at Town Hall.

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Vienna Shifts Musical Plans And Has Its Usual "Sensations"

By Dr. Erwin Mittag

VIENNA.—The death of Fritz Busch has changed plans for the present music season, as it was expected he would occupy a leading position here in opera and concert. Clemens Krauss has declared his willingness to take the post Busch's passing left vacant at the State Opera.

Ernest Ansermet conducted the fourth Philharmonic concert in place of the deceased leader. There were flowers tied with black crêpe on the conductor's desk, and the orchestra played (without a leader) the Funeral March from Mozart's Idomeneo. Then Ansermet took the baton to conduct Honegger's Fifth Symphony. This interesting recent work scored a great success here, as did the conductor, who once more proved his masterly art in Brahms' Fourth Symphony and Ravel's La Valse.

A fortnight previously Clemens Krauss had enchanted his audience with an authentic interpretation of Strauss' Heldenleben, the Six Epitaphs by Debussy, and a suite from La Vida Breve by Falla.

The State Opera has brought out a revival of Lohengrin, with Ernst Hartmann as stage director, and new décor designed by Emil Preetorius. Krauss conducted. The costumes were wonderful, the sets being a compromise between Romanticism and modernism, the scene of the nuptial chamber was particularly well done. The work was presented on two consecutive nights, each time with a first rate cast. Torsten Ralf sang the title role on one occasion, and the lyric tenor Josef Gostic on the second. There are three singers for Elsa's role at the Vienna State Opera, the most appealing being perhaps Maria Reining.

Musical "Sturm und Drang"

Brahms' Requiem was presented in the very best style under Karajan's baton, with Sigurd Björling and Elisabeth Schwarzkopf as soloists.

At another concert of Karajan there was some excitement due to the premiere of Theodor Berger's Concerto Manuale. The title means that the concerto is composed for instruments played by hand only. The antagonistic attitude of the audience—scarcely notable at the second performance—gave rise to heated arguments. The pioneers of modern music—as they have often done before—blamed Vienna for its conventional taste. This is perhaps somewhat exaggerated, as there are numerous modern works which have been accepted here, such as Wozzeck in Salzburg and Honegger's Jeanne au Bucher, which was received with enthusiasm, not to mention Bartok's chamber music.

Split at Salzburg

The elimination of Gottfried von Einem from the Board of Directors of the Salzburg Festivals caused much comment. The actual reason for this change was the granting of Austrian citizenship to Bert Brecht, poet, on the support of von Einem, who was of the opinion that Brecht's artistic qualities should be enlisted in the service of the Salzburg Festivals. It is rumored that Brecht would not cooperate without obtaining citizenship. Von Einem is stated to have acted from purely artistic motives when suggesting, long ago, that Brecht should be won for Salzburg. Further, he argued with some justification that the naturalization of a foreign citizen is the affair of the Austrian authorities and not of the Committee of the Salzburg Festivals. The definite rupture between the management of the Salzburg Festivals and the composer of Danton's Tod seems to have come after a controversy at a meeting held under the chairmanship of the Head of the Provincial Government at Salzburg.

Von Einem was an intransigeant pioneer for modern music in Salzburg. Frank Martin's Le Vin Herbé, Orff's Antigone, works by Britten and Boris Blacher appeared on the program, thanks to his support. It is no secret that modern compositions caused heavy expenses to the Salzburg Festivals, while standard works always fill the house. Opinions on this point, however, differ. Some—the smaller number—say that constant repetition of classic and romantic music will create the impression that Salzburg is somewhat antiquated. Others are of the opinion that the festivals are not meant to educate the audience and that the baroque atmosphere of Mozart's town must impose a certain standard on the choice of the works selected. Although Edinburgh and Lucerne may not be bound to fixed style, Salzburg undoubtedly is. But compromise will no doubt be found.

Soloists Appear

Recently there have been quite a number of excellent solo concerts in Vienna. Among those heard were Carla Martinis (who has changed her first name from Dragica, and who will sing at the State Opera for several months); Elisabeth Schwarzkopf, the brilliant soprano from the State Opera; Margaret Kenney, the Argentine singer and, last, not least, Emanuel List, who delighted the Viennese audience after a prolonged absence.

It is remarkable how many gifted young pianists we have here. Vienna, the ancient music centre, is far more prolific in this respect than in the domain of string instruments or vocalists. Gulda, Demus and Badura-Skoda are already well-known beyond the Austrian frontiers. Now there are new names, among them Hans Kann, Felicitas Karrer and Ingrid Haebler, who was first in the Prix de Virtuosité and who is going to make her first public appearance this season.

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Brussels Greets Carvalho Series

BRUSSELS.—Last year Eleazar de Carvalho came to Brussels unexpectedly, engaged at the last moment to take the place of the late Serge Koussevitzky. His success was such that he was asked to give ten concerts this season. These turned out to be twenty, owing to the illness of Clemens Krauss and Issay Dobrowen. Thus, the first part of the season has been something of a Calvalho festival, to the joy of music-lovers.

His first concert had a Wagner-Strauss program with Flagstad as soloist. The conductor made a deep impression with his interpretation of Also Sprach Zarathustra, one of Strauss' least popular productions.

At his second appearance he gave an all-American evening. From South America he offered two works unknown to us, O Garatuja by Nepomuceno, and Brasiliana by Guarnieri—both influenced by local folk and European technique. The greatest interest was reserved for Carvalho's version of Villa-Lobos' Bachianas Bresileiras, a score that includes a vocal part and has plenty of originality. The North American section of the festival included the well-written Outdoor Overture by Aaron Copland and the popular Gershwin Concerto, with its piano part

perfectly played by Naum Sluzny, and received with great enthusiasm.

Among Carvalho's other performances was that of Schoenberg's Symphony, a first hearing in Belgium; although an early work of its author, the score because of its aggressiveness convinced only part of the public, but they were united in applauding a masterly rendering of Brahms' Fourth Symphony.

Another high level was obtained at a subsequent concert, when the Brazilian maestro gave one of the best readings of Berlioz's Fantastic Symphony heard in this country. At the same event, Erica Morini proved a violinist with a flawless technique and with a complete understanding of the music she plays.

Tennessee Singer Scores Again

After a sensational debut at the Monnaie in Lucia, the Nashville soprano, Giulia Bardi, gave a remarkable performance of Gilda in Rigoletto and of the difficult title role in Traviata. A few days before Miss Bardi sang in the latter Verdi opera, a complete cast from La Scala had offered it in a gala evening. If one of the performances overshadowed the other, it was the second, so far as the part of Violetta is concerned. This despite the fact that the Italian *soirée* was good in its ensemble and the conductor, G. Gavazzeni, of first rank.

Miss Bardi was in such good form that it would be hard to find any singer today able to deliver the high notes with such ease and purity. Her acting was very convincing and her costumes in perfect taste. She sang her part in Italian, while the others used French except for M. Dubuc, who in the role of Germont paid the prima donna the compliment of employing the same version she did—and did it very well.

Marcel Cuvelier, managing director of the Brussels Philharmonic Society, member of UNESCO, and director of Les Jeunesses Musicales, has left for New York, invited by the U. S. Government to investigate the organization of music studies in schools and colleges of America. He will stay about four months and will visit most educational centers in the country. FRANCIS DE BOURGUIGNON.

Kaufman Gives Paris Vivaldi Premiere

PARIS. — Louis Kaufman directed the world premiere of 12 concertos by Vivaldi at the Salle Gaveau on Dec. 7, although the works were published as long ago as 1728. These are the series subtitled Cythera, which make up the composer's op. 9. He previously premiered the op. 8. The American violinist, winner of the 1950 "grand prix du disque," a French award for the best recording of the year, conducted the orchestra of 15 instrumentalists and played the solo parts at the same time. On Dec. 20 Mr. Kaufman broadcast the Second Sonata for Violin and Piano of Martinu with Helene Pignari for the French National Radio, and on Dec. 31 the two broadcast the Second Sonata of Roussel for the same network.

Mr. Kaufman, together with his wife, Annette Kaufman, will return to the United States in time for him to present a program of American sonatas on Jan. 25, with Erich Itor Kahn at the piano, for the Music Division of the Library of Congress, Washington. They will play the Partita of Charles Martin Loeffler (dedicated to Elizabeth Sprague Coolidge), the Second Sonata of Quincy Porter, the "Song Sonata" by Robert Russell Bennett, and the American premiere of the Third Sonata by Carmargo Guarnieri of Brazil.

Salome in Minneapolis

Strauss' Salome was given a concert performance by the Minneapolis Symphony Orchestra under Antal Dorati on Dec. 7. Soloists included Dorothy Dow in the title role, Marko Rothmuller as Jokanaan, Hubert Norville as Herod, Claramae Turner as Herodias, Walter Fredericks as Narraboth, Adyline Johnson as the Page, and Roy Schussler as a Soldier.

Tourel Returns to Columbia

Jennie Tourel, mezzo-soprano, will return to Columbia Artists Management, Inc., at the conclusion of her current season in May. Miss Tourel will be under the personal direction of André Mertens, a vice-president of the corporation.

1952 Chopin Scholarships Open

For the third year the Kosciuszko Foundation of New York is offering through national competitions two Chopin Scholarships of $1,000 each, one to a pianist and one to a composer. Rules are as follows:

Eligible are citizens or legal residents of the U. S., of any race or national extraction. Pianists must be between 15 and 21 years old as of March 1, 1952, who have not made extensive professional tours under management. Candidates must submit their repertoires, including one or more of Chopin's larger compositions, ballades, scherzi, sonatas or polonaises. Composers must be between 17 and 30, planning to devote their major efforts to composition. Only works in larger forms, for piano, piano and strings, or piano and orchestra will be considered. Regional and local auditions will take place in the spring, and semi-final and final hearings in New York City in June. Full information and application blanks may be obtained from the Kosciuszko Foundation, 15 East 65th St., New York 21, N. Y., and the latter must be filed at its offices not later than March 1, 1952.

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Austin Songs on Concert Programs

Rain at Night, a song by Grace Leadenham Austin, is listed for the program of Mary Bothwell, soprano, at Town Hall on Feb. 17. Last spring, the Apollo Boys Choir sang several of Miss Austin's choral numbers on their tour, and also a number of her compositions were featured at the Palm Beach (Fla.) Quills, of which she is a member. The Orpheus Glee Club of Flushing, N. Y., gave Miss Austin's song, The Little White Cottage, in their Christmas program.

The first Special Concert for the members of the Philharmonic Society took place on Nov. 12 at the Plaza Hotel. Dimitri Mitropoulos conducted.

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Sigma Alpha Iota Launches Campaign for Foundation Fund

Major interest is centered on the Sigma Alpha Iota Foundation as the fraternity launches a drive for a $100,000 goal to be attained in 1953 at its Golden Anniversary Convention. Although a comparatively young project for Sigma Alpha Iota, the foundation has become in the four years of its existence a principal channel for the fraternity's philanthropic interests.

The granting of scholarships to deserving young music students was one of the first activities undertaken by the foundation, and these have been consistently extended so that in the past four years twenty-one such awards have been made. Winner of the scholarship at Fontainebleau School of Music in France this year was Janet Southwick, soprano. Additional honors were awarded Miss Southwick at Fontainebleau when she was named winner in the singing division of the annual competitions. Mary Darnell, soprano, of St. Louis, was awarded the scholarship at Berkshire Music Center when she appeared in the productions of Pique Dame and Ariadne on Naxos as well as other activities at the center.

Scholarships Awarded

This year's scholarship to Idyllwild School of Music and the Arts in California was divided among Anne Bolin of San Diego, Tina Octera of San Diego, and Anita Egnew of Thermal, Calif. The latter two appeared as soloists in the new film Summer in Idyllwild which was made at the school this year. Recipients of the 1951 scholarships at the National Music Camp in Interlochen, Mich., were Sally Owen, voice, and Marla Mutschler, violin.

The newest foundation scholarship, presented this year for the first time, was granted to the Aspen Institute of Art in Colorado. Two voice students, Eudice Charney and Sylvia Rice, shared the award.

Foundation Board Appointments

Among the fraternity's distinguished alumnae, patroness and honorary members recently named to membership on the Foundation Board are Herta Glaz, Metropolitan Opera mezzo-soprano, Mrs. Phillips Kindy of St. Paul, Minn., Mrs. Clifton J. Muir of Miami, Fla., Mrs. Charles H. Pascoe of Tucson, Ariz., Lillian Steuber, concert pianist of Los Angeles, Judith Waller of NBC, Chicago, Mrs. Harold West of Des Moines, and Mrs. George A. Wood, the fraternity's national treasurer, of Milwaukee.

Others continuing as members of the Foundation Board are: Glad Robinson Youse, board chairman, Rose Bampton, Mrs. John B. Davison, Sigma Alpha Iota's national president, Mrs. John D. Frizzell of Oklahoma City, Mrs. Frank Geimer of Philadelphia, Mrs. H. S. Godfrey of Minneapolis, Ida Krehm, Marjorie Lawrence, Jarmila Novotna, Julia Fuqua Ober of Norfolk, Mrs. Hugh Patterson of Los Angeles, and Mrs. D. D. Rasco of San Francisco.

Additional activities initiated or sponsored by the foundation include the fraternity's American Music Awards program, its Loan Fund, the Scholarship for Graduate Study, assistance to other organizations and institutions including the National Music Council, Musicians' Club of America, and Metropolitan Opera Fund, as well as the annual American Music Issues of the fraternity's journal, Pan Pipes, and other interests.

La Salle Quartet Heard

COLORADO SPRINGS, COLO.—The La Salle String Quartet, in residence at Colorado College, opened their season at the Colorado Springs Fine Arts Center with a benefit performance, proceeds going to the Cerebral Palsy Fund and the establishment of a new Child Day Care Center. The program included Beethoven's quartet, op. 18, No. 3, Hindemith, op. 22, and Brahms' op. 67. The quartet has completed a tour which took them to Albuquerque, N. M., Lamar, Colo. (where they opened a tri-county music series sponsored by the local college), and Denver, where they led a string forum and played a concert for the State Music Teachers' Convention. The La Salle String Quartet comprises Walter Levin and Henry Meyer, violinists; Peter Kamnitzer, violist; and Paul Anderson, cellist.

H. Y.

AT S.A.I. BENEFIT in Des Moines, Iowa, featuring Herta Glaz, mezzo-soprano, a member of the Foundation Board. Pictured after the concert are, l. to r., Mrs. Herbert Vetter, alumnae chapter president; Mrs. Norman Moon; Mrs. James Whinery, province alumnae secretary; Mrs. E. R. Burr; Miss Glaz; Mrs. Harold West, Foundation Board member; and Mrs. Richard Young. In addition to the Foundation, the Kathleen Davison Scholarship, presented annually to a music student at Drake University, also received part of the concert proceeds.

Metropolitan Restores Manon

MASSENET'S charming lyric opera Manon was restored to the repertoire of the Metropolitan on Dec. 7, with Licia Albanese in the title role. Fausto Cleva was the conductor, and Désiré Defrere responsible for the stage direction.

One is used now to "Met" performances that even in revivals are of a higher standard than before, but unfortunately this offering of Manon does not attain the accustomed level. The old settings could not be changed due to financial exigencies, but at least the performance might be well devised, and the actors and chorus dressed in costumes which do not seem taken from the storehouse.

The stage movements should show at least some resemblance to organization, and they should make sense. On this evening everybody seemed to act as the spirit moved him or her, and the chorus again behaved as obviously as traffic policemen.

Fausto Cleva in the pit kept stage and orchestra in a firm hand most of the time, but his reading of the gracious score lacked finesse, lucidity, grace, and was heavy-handed.

The only singer who had the ideal style for his assignment was Martial Singher as Lescaut. He gave his part the necessary elegance in song and histrionics. Mme. Albanese started out with vocal charm and acted with animation, but as the evening proceeded she sometimes became over-weighty vocally and obvious in her acting. This may have been because she wanted to co-ordinate her efforts with those of Giuseppe di Stefano, the Des Grieux. Unfortunately, the young tenor used his fine vocal means indiscriminately, his high notes in particular being constricted and forced, and his histrionics boyish and crude. Jerome Hines as the Count des Grieux, was stodgy in his impersonation, though his fine voice showed to advantage in his vocal delivery. Paula Lenchner, Margaret Roggero and Herta Glaz sang the parts as the three young ladies of pleasure with charm and much of the demanded lightness. Alessio de Paolis made an excellent character study of Guillot, and George Cehanovsky was good as de Bretigny. In smaller parts were Lawrence Davidson as Innkeeper, Paul Franke and Algerd Brazis as Two Guards, and May Savage as a Servant.

The chief change from former productions was in restoration of the Cours la Reine scene, which lengthened the performance considerably and did not contribute to the unity of the presentation. The ballet, choreographed by Zachary Solov, with Maria Karnilova, Frances Cavicchio, Gilbert Reed and the *corps de ballet*, was undistinguished.

New Assignments in Aida

Aida on Dec. 8 presented Delia Rigal for the first time at the Metropolitan in the title role and Cesare Siepi in the part of Ramfis. The soprano showed dramatic potency, if her vocalism was at times less than opulent in the demanding assignment. Mr. Siepi was an earnest and sonorous exponent of the High Priest. Blanche Thebom sang Amneris for the initial time this year, with considerable flair and vocal success.

Blatt Leads Fledermaus

The excellent performance of Fledermaus on Dec. 10 introduced to Metropolitan audiences Josef Blatt, whose conducting of the sparkling score was replete with buoyant charm and deft musicality. The singing principals were familiar—Kullman as Eisenstein, Hilde Gueden, Rosalinda; Patrice Munsel, Adele; Brian Sullivan, Alfred; Blanche Thebom, Orlofsky; John Brownlee in the title role; Jack Mann as Frosch.

In Traviata on Dec. 11 Alfredo was sung ardently by Giuseppe di Stefano, and the other leading roles were again sustained by Licia Albanese and Renato Capecchi.

Goetterdaemmerung Returns

With Helen Traubel and Set Svanholm heading the cast as Bruennhilde and Siegfried; Paul Schoeffler taking over the role of Gunther with much vocal effectiveness, and Fritz Stiedry presiding at the podium, the first performance of the last opera in The Ring epic on Dec. 13 was exhilarating, well sung and majestically played by an exceptional cast. The leading singers were in excellent voice, and the supporting cast carried through their assignments in admirable form. Dezso Ernster, as Hagen; Gerhard Pechner, the Alberich; Regina Resnik, the Gutrune, showed experience and poise. The three Norns were sung by Jean Madiera, Margaret Roggero—a welcome new addition—and Margaret Harshaw. Miss Harshaw also sang the Waltraute, with a less warm quality than in her pre-soprano days. Paula Lenchner, a new Woglinde; Lucine Amara, Wellgunde; Herta Glaz, Flosshilde; Emery Darcy and Osie Hawkins, as Vassals, completed the roster. Herbert Graf was stage director, the *decor* being the familiar one by Lee Simonson. M. C.

Varnay "Pinch-Hits"

In the Dec. 17 Goetterdaemmerung, with the rest of the cast unchanged, Astrid Varnay "pinch-hit" for Helen Traubel (who was ill with a virus infection) as Bruennhilde, a part she had never before sung at the Metropolitan, but had performed at last summer's Bayreuth Festival. Flying back from Texas, where she filled a concert engagement the day before and arriving a few hours before curtain time, Miss Varnay gave a vocally and histrionically convincing impersonation of the demanding part. She humanizes it and, by doing so, gives her interpretation many new and interesting characteristics. She was singled out for a prolonged ovation at the close—a tribute to a great artist and a good trouper.

Double Bill Brings Newcomers

In Cavalleria and Pagliacci, both conducted by Erede, on Dec. 14, Mario Del Monaco portrayed Turiddu for the first time at the Metropolitan, singing the role with stentorian top tones but with little subtlety of action. With him in the Mascagni work were Zinka Milanov, Mildred Miller, Frank Valentino and Thelma Votipka. In Pagliacci, Lucine Amara, American soprano, sang Nedda with ease and effectiveness, her first principal role at the house. Kurt Baum was heard as Canio for the first time this season, succeeding notably with his arioso but acting conventionally. Leonard Warren, Frank Guarrera, and Gabor Carelli, in his first Beppe with the "Met," were the other participants.

Changes in Boheme Cast

In the repetition of La Boheme on Dec. 15, Eleanor Steber was a moving Mimi of appealing and large-toned utterance, and Hilde Gueden as Musetta again revealed her vocal and acting ability in a most favorable light. One of the finest performances was that of Richard Tucker as Rodolfo, whose noble tones were such as to recapture echoes of the notable singers of yore. Giuseppe Valdengo (Marcello), Cesare Siepi (Colline), Clifford Harvuot (Schaunard) were the other Bohemians, and Lorenzo Alvary and Gerhard Pechner appeared in other roles, with Erede conducting.

Prandelli as The Duke

The Rigoletto of Dec. 16 (Sunday evening benefit performance) had Giacinto Prandelli as the Duke, his first appearance in the role here. The new tenor proved effective vocally, displaying considerable lyric brilliance. His acting, if not too colorful, was smooth and well routined. Substituting again as Gilda was Roberta Peters, who replaced Patrice Munsel, sang clearly and tunefully, and acted with poise and grace. Another change in the cast was Paul Franke for Alessio De Paolis as Borsa. Leonard Warren repeated his masterly Rigoletto, Nell Rankin was Maddalena; Pernerstorfer Sparafucile; Lucine Amara was a new Countess Ceprano. Erede conducted.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, George Szell conducting, Dec. 6, E.—The Cleveland Orchestra conductor began his tenure as guest with a brilliant performance of Weber's Freischuetz Overture. This was followed by an enchanting version of Mozart's Symphony in B flat major (K. 319), and by Debussy's La Mer. A consummate master of all technical phases of baton art, Mr. Szell gives interpretations guided by keen intellectual insight, and his discipline of the orchestra is superb. His readings hold unusual clarity, brilliance and balance, especially appropriate in classical works. Debussy's three symphonic sketches, though possessing a rarely achieved dramatic drive, suffered in some respects from these virtues. This was a very objective treatment of the impressionist's subtle and evanescent seascape, with every wave depicted—a portrait of grandiosity which impressed but did not overwhelm one.

Jascha Heifetz was soloist in Brahms' Violin Concerto. Here conductor and violinist found a perfect blend of their art and the audience was witness to an epic performance. Heifetz, in the first movement, played his own cadenza, a stunning piece of virtuosity and in its musical content a worthy tribute to the composer. H. W. L.

Dec. 13, E.—A red letter date was celebrated on this evening—the 5,000th concert in the orchestra's 109-year-old career. The actual program was preceded by a short ceremony, with Mayor Vincent R. Impellitteri presenting a commemorative plaque to Floyd G. Blair, president of the Philharmonic Society. The manifestation started with the orchestra playing The Star-Spangled Banner in Toscanini's orchestration, under its present guest conductor, George Szell.

The program commenced with a sentimental gesture, the revival of Kalliwoda's Overture in D, which had been on the program of the first concert and was played when the orchestra performed for the 2,000th time. In its unassuming and pleasant way, the work proved again an attractive museum piece, and was played with style and tonal elegance.

Bartok's Divertimento for String Orchestra received a memorable first performance by the Society. The economy of the orchestral coloring in no way restricts the imaginary flight of Bartok's genius. In form and content the work is a masterpiece.

The second half opened with excerpts from Mendelssohn's Midsummer Night's Dream music. Mr. Szell dramatized the Overture unusually, with the brass calling for much attention; then in the Intermezzo and Scherzo he captured the romantic spirit of the piece, giving an interpretation of uncommon lucidity.

As soloist, Guiomar Novaes excelled in Mozart's Concerto for Piano and Orchestra in E flat major (K. 271). The delicacy of her playing, which is outstanding, never leads to uncalled for softness. This was sensitive, strong and beautifully musical playing, technically superb and grand in vision. The sold-out house gave a prolonged ovation to soloist, conductor and orchestra. H. W. L.

Boston Symphony, Pierre Monteux conducting, Dec. 5, E.—Though the juxtaposition of Wagner and Debussy seemed a somewhat odd combination of styles, the program showed the interrelation between the two composers, especially in many of the basic harmonic ingredients.

The Prelude from Parsifal, numbers from Goetterdaemmerung and the Tannhaeuser Overture represented Wagner, while excerpts from the lofty but tedious Martyre du Saint Sebastien and the familiar Gigues and Jeux were the Debussyan contributions. Under the masterly guidance of the French conductor, the orchestra played with its usual finesse and sensitivity, and in this case with unusual refinement, smoothness and subtle balance.

Dec. 8, A.—For the second program, Mr. Monteux had chosen the Coriolan Overture and Symphony No. 6 ("Pastoral") for the first part of the program, which elicited straightforward playing, with a faithful interpretation of Beethoven's scores, and for the second half Stravinsky's Le Sacre du Printemps. Mr. Monteux, who had given the work its baptism in 1913 when it was first staged by the Ballet Russe de Dinghilieff and who conducted its first concert program in 1914 at the Paris Casino, as well as its U. S. bow in 1924, led his forces with sovereign command, every detail of the masterfully conceived composition given its due. His interpretation, with all the earmarks of authenticity, re-affirmed the central position of the work in contemporary music, despite the fact that some of its effects, once considered uniquely powerful, have faded. There was a long and affectionate ovation at the close, in which the players joined in applauding the veteran French maestro. H. W. L.

Philadelphia Orchestra, Eugene Ormandy conducting, Dec. 11, E.—Marking Sibelius's 86th birthday, the conductor introduced his Lemminkainen Suite, originally composed some 55 years ago, but revised by the composer recently and given its New York premiere at this time. The sections known as The Swan of Tuonela and Lemminkainen's Homecoming are familiar to American audiences. The others are Lemminkainen and the Maidens of Bari, a sweet lyric piece, and Lemminkainen in Tuonela, depicting the adventures of the hero of Finnish mythology in Hell. The rugged honesty and descriptive mastery of the composer, as well as his haunting evocation of legendary atmosphere, were present in many pages of this work, which glow with colors that seem fresh today and which often recall the canvases of such French masters as Monet or Manet. Mr. Ormandy and his orchestra gave a superbly effective reading and received an ovation.

The concert opened with Prokofieff's Suite No. 2 from the ballet Romeo and Juliet, also played with splendor of orchestral color. It closed with Tchaikovsky's Concerto No. 1 in B flat minor, for piano and orchestra with Oscar Levant as soloist, in a reading which was rather erratic and temperamental. H. W. L.

Rudolf Serkin, Dec. 7, E.—The celebrated pianist's scholarliness and sincerity were admirably exemplified in his performances. Great metrical accuracy, strictness of tempi in slow sections, and propulsive quality of speedier passages, were factors of his playing. Earnestness, devotion, prevailed in his reading of Beethoven's "Appassionata." There was a strong rhythmic drive in the Bach Prelude and Fugue in A minor and Weber's Invitation to the Dance. Brahms' rather placid Variations on a Theme of Schumann could have been improved by a greater use of sonority and color. There was also a Chopin brace including the A flat Polonaise and Barcarolle. Two familiar items by Busoni, a moody and heavy Berceuse and a bright and sophisticated Perpetuum Mobile, were engagingly performed. E. B.

Victoria De Los Angeles, Dec. 9, E.—The highly applauded singer drew a large audience for her only New York recital of the current season. In a program of Mozart, Schubert and Schumann lieder, French and Spanish songs, she revealed again the lovely clarity of tone and diction which have delighted her hearers on previous occasions. Miss De Los Angeles showed also a skillful use of phrasing, which made her work assume assets of legato and long-spun breath not always characteristic of her vocal delivery. Outstanding was her charming work in the opening Mozart air and in the songs with guitar. Paul Berl was at the piano. M. C.

Alexander Brailowsky, Dec. 12, E.—The pianist's brilliance and poetry brightened a standard program. His readings mostly glowed with imagination, color and nobility, especially in certain Romantic works. He filled Schumann's C major Fantasy with shapely and grand tonal patterns, that were most convincing in the Finale. In a Chopin group, animation and grace enhanced the Fantaisie-Impromptu and the C minor Nocturne, op. 48, and occasional capriciousness added luster to the E flat major Waltz; his heroic concept of the A flat Polonaise was blemished by a few flaws, and the gentle A flat Ballade, by excessive drive and hardness. The Bach-Busoni Toccata and Fugue in D minor, the Beethoven Rondo in G, op. 129, and Liszt's Hungarian Rhapsody No. 12 had vitality. E. B.

Oratorio Society of N. Y., Dec. 15, E.—The Society's annual performance of Handel's Messiah proved to be another outstanding event in its long record of achievement. In some respects it followed the earlier pattern of procedure. There were also some newer versions of various airs and choruses, which were capably handled by chorus and orchestra, although many of the alternate solo embellishments are difficult to negotiate and at times seemingly result in no great artistic advantage. Throughout, the choral body negotiated its assignment well—with but few exceptions, with its time-honored dignity, spontaneity and

(*Continued on page 22*)

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Stockholm Premieres New Opera by Sutermeister

By Eric Diefenbronner

STOCKHOLM.—The Swiss composer Heinrich Sutermeister was recently represented by a new opera given its world premiere on Nov. 22 at the Stockholm Royal Opera, titled The Red Boots. It is based on a libretto adapted by the composer from The Cold Heart, a tale by the German author Wilhelm Hauff.

It is interesting that two of Sutermeister's five operas have been given their first performances here, and that his Raskolnikoff, performed under the direction of Issay Dobrowen, won a success with critic and public that was echoed in its hearings at La Scala and elsewhere. It may be that that work, based on Dostoievsky's famous novel, owed something of its impact to the strong and concentrated dramatic action.

In this case, while using as his subject an old folklike story, the composer injects a lot of philosophy into the stage action. There is the ancient struggle between Good and Evil, that between Man and the Devil, and the contrast between material wealth and real happiness. It is open to discussion whether the operatic stage is the right forum for this type of discussion—at least in such large doses.

The composer, who was born in 1910 and studied with Courvoisier, Pfitzner and Orff, no doubt follows somewhat in the path of these masters in many ways, as regards the style of his work. Sutermeister is a son of his time, and his music is fairly contemporaneous in its manner. For the most part he has supplied a score which illustrates the action, rather than providing music that is memorable *per se*.

Opera without a Chorus

As regards the form of the opera, it is remarkable that there is no chorus. In its place the composer has introduced an invisible quartet of four vocal soloists, which are placed in the orchestra. The orchestra is rather limited and includes, besides the strings, only flutes, horns, piano, cembalo, celesta and some percussion instruments. However, a quartet of two clarinets, one trumpet and one bassoon are for the most part of the time on the stage and serve to sustain music as well as action to a certain degree. For example, the overture of the opera is played by this quartet, and the effect is really surprising.

Production Effective

Despite these and other innovations, the public in Stockholm was very enthusiastic. This was due to the really first-class presentation given the opera.

SCENES FROM SUTERMEISTER'S THE RED BOOTS. Above, Elisabeth Söderström as the heroine; below, Anders Näslund as Holländermichel, Arne Hendriksen as Peter Munk.

The production was by Bengt Peterson, his second task for the opera stage. Last year he produced Carl Orff's Die Kluge, with great success. This time he found more difficulties, but the solution of the problems was most convincing.

The young soprano, Elisabeth Söderström, revealed a good and cultivated voice in the chief feminine role, and proved that she is capable of interpreting music in an intelligent and clever way. The basso Sven Nilsson, who sang at the Metropolitan last season, and the Norwegian tenor Arne Hendriksen, contributed in a very effective manner to the success of this performance. The young baritone Anders Näslund did not have a great deal to sing, but he had a most responsible spoken part, which he commanded perfectly. The orchestra, which more or less sounded like a watchmaker's workshop, had an instructive conductor in Herbert Sandberg, who gave a good reading of this difficult score.

Colbert List Adds Artists

The Amadeus Quartet from England, known in this country through recordings for Westminster, will make its first American tour in February and March, 1953, under the management of Henry Colbert.

Stephen Kovacs, pianist and former leader of the Four-Piano Ensemble, has formed a Three-Piano Ensemble with Annette Corot and Esther Fernandez. Other additions to the Colbert list of artists are John Langstaff, baritone; Valenti-Wummer-Saidenberg Trio (harpsichord, flute and cello); New York Chamber Players (piano, clarinet and strings) and the Berkshire Quartet.

Serafin Signs with Lubarsky

The conductor Tullio Serafin has signed a contract with Vladimir Lubarsky for managerial representation for the United States, Mexico and Cuba.

New York Dance Events

The New York City Ballet closed its local five week season on Dec. 16 and will return to the City Center in February. Most of the dance recitals have been taking place at the Y Dance Center this year and December was a particularly active month. Solo and group recitals for the past month there included Helen McGehee and Natanya Neumann and assisting artists in a joint program on Dec. 1. Janet Collins, assisted by Theodore Benedict (drummer) and Calvin Dash (baritone) repeated the dances she had presented in the same hall previously on Dec. 3. Bennington College presented a recital for the benefit of the Bennington Scholarship Fund on Dec. 8, which featured dances by Letitia Evans, Sally Rounds and Charles Czarny. Theatre Dance, Inc., offered dances by Alan Banks, Miriam Cole, Midi Garth, Robin Gregory, Mary Hinkson, Linda Margolies, Marie Marcicanto, Judith Martin, Gloria Newman, Mary O'Connell, and Bertram Ross, on Dec. 8. Katherine Litz made one of her all too rare New York appearances on Dec. 23.

Federico Rey and Pilar Lopez recently concluded an engagement at the Plaza and will embark on their annual concert tour after the first of the year. . . . Salvatore Guida presented a program of dances on Dec. 14 at the Carnegie Recital Hall. . . . Ethnic Dance Films from Cambodia, Bali, India and North Africa from the collection of D. D. Livingston will be shown at the Ethnologic Dance Center on Jan. 11. . . . La Meri, DiFalco and a group will premiere several dances on Jan. 17 when they will appear on the American Museum of Natural History series.

R. K.

Young Composers' Contest

The N. Y. Philharmonic-Symphony Society announces an "Original Composition Project" for composers under 17 on March 10, 1952, in conjunction with its Young People's Concerts series at Carnegie Hall. The winning work must be from 3 to 5 minutes in playing time. The winner will receive a certificate and a complete library of the Philharmonic Masterwork LP Recordings. If the score merits, it will be performed at the final concert of the series on the morning of April 12, 1952, and will be broadcast by WQXR and published by Carl Fischer, Inc., with international royalties accruing to the composer. Judges will be Dimitri Mitropoulos, Igor Buketoff, Franco Autori, Norman Dello Joio, Abram Chasins, and Gustave Reese.

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Dello Joio's Joan Danced by Graham

LOUISVILLE, KY.—The center piece of the second concert of the Louisville Orchestra (Dec. 5, Columbia Auditorium) was the world premiere of Norman Dello Joio's Symphony in three movements The Triumph of Saint Joan. Martha Graham, dancer, was the soloist.

Joan of Arc has been a rewarding theme for poets and dramatists; this time it proved to be equally so for the composer and the dancer. The music is arresting but by no means showy or pompous; its dramatic effectiveness is expressed in three movements, named The Maid, The Warrior, and the Saint, and these embody three distinct moods, lyric in the first, jubilant in the second, solemn but quietly triumphant in the last. Each of the three movements is introduced by a prelude which creates atmosphere; in general, the music can be called emotional. The orchestration shows pronounced skill.

Mr. Whitney and the orchestra performed the work with full devotion and clarity. Miss Graham's art kept the audience spellbound visually with her expressions of the innocent maid, the glorious fighter, finally the ecstatic and triumphant saint. The ovations of the sold-out house were well deserved.

In the first half of the program the orchestra offered Handel's Water Music in Harty's transcription, Corelli's "Christmas" Concerto Grosso, and, brilliantly played, Respighi's Botticelli Triptych.

Chamber Music Program

The Chamber Music Society on Dec. 12 presented the Miami University String Quartet (Elizabeth M. Walker, Everett F. Nelson, violins, Joseph H. Bein, viola, Elizabeth Petteiger, cello) in a program. It contained Brahms' Clarinet Quintet and that by Mozart in A major (both with George Setzer, clarinet) and Karl Ahrendt's Recitative, Variations, and Canzona for string quartet. The Brahms work was performed rather cursorily,—all the repeats were omitted for no apparent reason,—and was somewhat lacking in expression and in spirit. The Ahrendt piece did not seem to catch on very much, with the exception of the last, expressive movement. Mozart's masterpiece, with a few imperfections, was the best performance of the evening; the clarinetist was especially fine in the melodic second movement.

DR. HANS F. KUPPENHEIM.

VICTORIA REBOLLO, young American coloratura soprano, one of this fall's Carnegie Recital Hall debutantes, made her first public appearance when she was nine at the Brooklyn Academy of Music. Miss Rebollo has sung on the coast-to-coast "On a Bus" radio program directed by Madge Tucker, and appeared on the TV Birthday Party and TV workshop. A student of voice and piano since the age of seven, she is rounding out her studies with dramatics and ballet. Her voice teacher is Mario Fiorella.

National Concert Managers Meet And Propose Advisory Group

The National Association of Concert Managers held a meeting in New York on Dec. 12 and 13, with a final session at the Hotel Barbizon-Plaza at which officers were elected. The meeting attracted some fifty members.

Officers chosen were Marvin McDonald of Atlanta, Ga., president, succeeding Dr. Charles A. Sink of the University of Michigan. Edna Saunders of Houston, Texas, and Aaron Richmond of Boston were named vice-presidents; Roland E. Chesley, Utica, recording secretary; Zorah Berry of Buffalo, treasurer; Ralph Frost, Knoxville, Tenn., corresponding secretary.

A highlight of the meeting was the report of Dr. Julius Bloom, Chairman of the Association's Advisory Music Committee. "In view of the current unsettled conditions," this committee felt, "there was a greater need than ever for cooperation among major groups engaged in concert presentation." The following resolution was therefore adopted by the Convention: "That our organization initiate action that would lead to the formation of a National Advisory Music Council; That this Council consist of three delegates from each of the following groups: National Association of Concert Managers, American Guild of Musical Artists, American League of Symphony Orchestras, and the national booking managements. Inasmuch as the last-named group does not have its own organization, it is suggested that their three delegates be drawn from Columbia Artists Management, National Concert and Artists Corporation, and the independent bureaus, respectively; That this Council act in an advisory capacity to the profession as a whole and suggest cooperative methods of coping with problems of mutual concern, of ameliorating business relations, and, in general, of working for the improvement of concert presentation as a whole; That the NACM, should it approve this recommendation, appoint a committee to discuss with representatives of the other interest groups the possibility of establishing a National Advisory Music Council, and that this committee have its powers defined."

It is understood that most of the interested groups have already expressed a desire to cooperate.

New members elected included: Lile Harris of Cherokee, Ala.; Samuel Levitan, president of Musical Arts Series, Montreal; H. W. Bentley, of the University of Utah, Salt Lake City; Warner Bentley, of Dartmouth College, Hanover, N. H.; and Holly Maxwell, president of Famous Artists, Ltd., Vancouver.

At the various sessions, which discussed many phases of concert booking, the speakers included Ira A. Hirschmann, of FM Station WABF; Samuel Chotzinoff, NBC; David Libidins; Paul Gregory; F. C. Coppicus, of Columbia Artists Management. The guests attended a performance of The King and I. S. Hurok entertained them at a dinner at Sherry's.

The National Concert and Artists Corporation was host at a gala cocktail party on Dec. 12 at Le Chateau in the Savoy-Plaza Hotel, attended by managers from many cities, members of musical press, and others.

Manhattanville Center Concert

The Manhattanville Neighborhood Center presented a Gala Evening of Music for the benefit of the Center on Nov. 15 at Town Hall. The program was a varied one of high order, with the following participating artists: Gladys Swarthout, mezzo-soprano; Beveridge Webster, pianist; the Hufstader Singers, directed by Robert Hufstader, and Burl Ives, ballad singer.

Atlanta Symphony in Attractive Programs

ATLANTA, GA. — The current series of subscription concerts by the Atlanta Symphony Orchestra, Henry Sopkin, conductor, opened in festive mood. Introduced by Charles Jagels, president of the Atlanta Symphony Guild, Mayor William B. Hartsfield, staunch champion of the orchestra, lauded its fine achievement. Then he mounted the podium and, brandishing a little Confederate flag as baton, proceeded to lead the orchestra in a zestful performance of Dixie, to the delight of 5,100 listeners. President Jagel's waggish promotional prank geared the audience to a high pitch of enthusiasm, maintained throughout the evening.

Patrice Munsel, a winning guest artist, was heard in Batti, batti, from Mozart's Don Giovanni; the Waltz Song from Gounod's Romeo et Juliette; Mi Chiamano Mimi from La Boheme; and Lucy's Aria from The Telephone by Menotti. Programmed by the orchestra were the Prelude to Act III from Wagner's Lohengrin, the Symphony No. 1 by Brahms, and the Carousel Waltzes by Rodgers.

In the second concert, Howard Brockman, young American pianist, now of Philadelphia, was enthusiastically applauded in a technically brilliant performance of the Third Concerto by Rachmaninoff, which, however, lacked the emotional intensity implicit in the score. The orchestral numbers included Wolf-Ferrari's Overture to The Secret of Suzanne, Copland's El Salon Mexico and an ingratiating reading of Dvorak's genial Symphony in G major.

A highly successful Viennese Night brought stimulating performances of the Overture to The Gypsy Baron and Tales from the Vienna Woods by Johann Strauss; the "Haffner" Symphony and Eine kleine Nachtmusik by Mozart, and waltzes from Der Rosenkavalier by Richard Strauss. Jeannine Romer, of Atlanta, graduate pupil of Walter Charmbury at Rollins College, Florida, and winner in the Symphony Guild's 1951 competitive auditions, was heard as soloist in an admirable performance of Liszt's Hungarian Fantasia for piano and orchestra.

Stern in Beethoven List

Appearing as guest artist in an all-Beethoven program, Isaac Stern gave a superlative reading of the Violin Concerto, memorable for nobility and breadth of conception, warmth of tone and expressive nuance. The orchestra provided a sensitively balanced accompaniment. The Fourth Symphony brought the ensemble's most polished and smoothly integrated playing to date.

A full-scale production of Handel's Messiah, presented by the Symphony Guild as the fifth event of the series, attracted a capacity audience of more than 5,300, with 1,500 turned away. A chorus of 350, assisted by Nancy Carr, soprano; Beatrice Krebs, contralto; David Lloyd, tenor; and Bruce Foote, baritone, and the orchestra, under the direction of Mr. Sopkin, gave Atlanta the most thrilling choral presentation in her history. Special credit is due Haskell Boyter, director of the Symphony Choral Society, and Ann Grace O'Callaghan, director of music in the Atlanta high schools, for the splendid training given the chorus.

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West Point Band to Play N. Y. Concert

Approximately 2,000 children from West Point, N. Y., and adjacent areas gathered on Dec. 6 at the Army Theatre for the Annual Young People's Concert of the United States Military Academy Band under the direction of the Commanding Officer, Captain Francis E. Resta. One of the most delightful of the "young people" present was the soloist from New York City, Linda Babits, aged 10, who received vociferous applause for her adult, expert playing of the Haydn Piano Concerto and other attractive pieces.

A high point of the performance was the presentation of the Allegretto from David Raksin's Toy Concertino, first performed in M.G.M.'s motion picture, Grounds For Marriage. During the playing of this charming score, a procession of toy figures with various instruments marched across the stage, sending grownups and youngsters into ecstatic bursts of laughter as an obbligato to the gay music.

These Annual Young People's Concerts were inaugurated several years ago as a Christmas treat for West Point's school children and children of neighboring schools. It is just one of the many public services performed by the U.S.M.A. Band in addition to its military functions.

Music in Point Life

The United States Military Academy Band has been at West Point for 140 years, and has grown from 14 musicians to 115. Music is an integral part of a soldier's life; neatly summing this up

U. S. MILITARY ACADEMY BAND playing for Guard of Honor Formation.

is an excerpt from the Point's old order books and records: "Music regulates a soldier's waking and sleeping, spurs him on in marching and fighting, and accompanies him on occasions of joy and sadness." In its function at the Academy, the Band annually plays some 500 formations for the Corps of Cadets, including reviews, parades, guards of honor, athletic events, concerts, church services, funerals, "hops" and other social functions.

Some of the noted artists who have appeared as soloists with the Band are Marjorie Lawrence, Lauritz Melchior, Zino Francescatti, Percy Grainger, Claudia Pinza and Mary Curtis.

It was Captain Resta who, in 1934, instituted cultural concerts at the Point to help educate and musically train cadets, other Post personnel, and civilians. Undoubtedly one of the finest symphonic concert bands in the country, it has programmed all types of music, ranging from "pop" to classic of the highest order.

150th Anniversary of Academy

The Bandsmen are not cadets—they are all professional soldier-musicians enlisted in the regular Army; as members of one of the five Special Military Bands, their ranks range from Sergeant to Master Sergeant. Many live in their own homes or in homes provided for them on the Academy grounds. Attractive quarters are provided for single men.

1952 marks the 150th anniversary of the founding of the United States Military Academy; the U.S.M.A. Band and the Cadet Glee Club will officially open the Sesquicentennial Celebration with a special concert at Carnegie Hall on the evening of January 5. Participating guest artists will be Walter Cassell, baritone, and Marguerite Piazza, soprano. The program will include the premiere of Darius Milhaud's West Point Suite, written for the Sesquicentennial of the Military Academy. Governors of several states and U.S. territories will be present and all proceeds from the concert will go to the Army Emergency Relief Fund.

Through the years, the U.S.M.A. Band has grown in size, stature and reputation. Under the command of its able officers, it has constantly taken an active part in the music world, fulfilling activities both at the Academy with soloists of international fame and in major cities. It is an organization which certainly must be commended for serving the United States Military Academy and its country; for assisting in the training of the Corps of Cadets, the future leaders of the United States.

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H. Arthur Brown Heard Abroad

One of the younger American orchestral conductors rapidly moving into international prominence is H. Arthur Brown, heading the Tulsa (Okla.) Philharmonic Orchestra. During the past two summers Mr. Brown has also added to his activities engagements with European ensembles—notably the Vienna Symphony Orchestra, which he directed in recordings for release in this country. In an article published by the Paris Herald during his stay in Europe, Mr. Brown announced that despite his admiration for the mellow quality and traditions of Old World players, the orchestras of America were in his opinion the best extant.

Soloists appearing with the Tulsa Symphony under his baton this season include Ossy Renardy, Leonard Rose, Claudio Arrau, Leonard Pennario and Eugene List. M. C.

PASSED AWAY

MARIA GREVER, 57, composer, soprano and pianist, died in a New York hospital on Dec. 15. Born Maria de la Portilla in Mexico City, she attended schools in Spain and was married to Leo A. Grever, American oil company executive. Her output included more than 200 songs in popular and folk-like vein, many based on dance rhythms of Latin America. Miss Grever gave concerts of her music in New York, including "song dramas" composed by her. She was a member of ASCAP. Surviving are her husband; their son Charles, a New York music publisher, and a daughter, Mrs. Carmen Livingston of Chicago.

DOROTHY FRIEND PRIMROSE, wife of William Primrose, noted violist, died at a clinic in Lausanne, Switzerland, on Dec. 14. She was born in Exeter, England, and studied to be a singer. The Primroses met when both were students at the Guildhall School of Music in London, and they were married on Oct. 2, 1928. The violist and his wife had been abroad for the past year and a half, while he gave concerts in many parts of Europe and in Israel.

ANNA SCHEFFLER SCHORR, 59, retired dramatic soprano, and wife of Friedrich Schorr, noted opera baritone and voice teacher, died in a hospital at Port Chester, N. Y., on Dec. 18. She was born in Hamburg and began her operatic career there, in Cologne and Berlin. In 1923 Mr. and Mrs. Schorr came to this country and toured with the German Opera Company. He subsequently sang with the Metropolitan for 20 years and is now director of the opera and voice departments of the Manhattan School of Music.

Detroit Symphony And Opera Delight

By Marion Gerhardt

DETROIT.—Detroit is enjoying a very full season of musical events, visiting symphonies, the revived Detroit Symphony series, opera and numerous recitals. The touring Boston Symphony, long a favorite, opened the Masonic Temple Series with Charles Munch conducting a very interesting program for the loyal followers of this fine artistic group.

The Detroit Symphony, which was "recalled to active duty" this season, has in every sense been revitalized. Paul Paray has disciplined and directed the old group with many new additions, moulding the various sections into one great instrument which before long will regain its once proud position among symphonies. Space does not allow for review of all programs, but one of the most interesting was the appearance of Eleanor Steber as soloist.

The Tuesday Musical continues its sponsorship of the Women's Symphony. For their first concert a severe blizzard descended just three hours before concert time, which cut attendance in half, but it could in no way affect the fine work of Victor Kolar and this hard-working group. Each season brings great improvement in this orchestra and Mr. Kolar is to be congratulated upon his achievement.

Recital and Other Events

Two ex-GIs re-entering the profession after a tour of duty were presented in recital at the Art Institute. Thomas Cole, tenor, and Albert Shount, bass-baritone, gave a varied program and sang to a large, enthusiastic audience. Mr. Cole is the possessor of a voice of lyric beauty which enabled him to sing Rodolfo's aria with good tone and style, and his group of modern songs showed a versatility of interpretative talent. Mr. Shount selected less colorful material; while the voice is basically good, a clearer production and greater attention to the lyrics would make him a more interesting recitalist.

The Music Study Club, one of Detroit's oldest, again presented its annual Young Artists' Concert. This year Eleanor Lipkin, pianist, was heard in Scarlatti and Beethoven sonatas and the Schumann Fantasy. Miss Lipkin early established herself as a serious student of piano, and now she is fast becoming an artist of maturity, a fact evidenced in her handling of this program.

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The Detroit Public Library is the recipient of a collection of Jewish music, the gift of Hashofar, Society for the Advancement of Jewish Music. Julius Chajes, founder of the society, and Rabbi Jacob Segal made the presentation to H. Dorothy Tilly, chief librarian in the music department. Additions to the collection will be made from proceeds of concerts to be given for this purpose.

N. Y. City Opera in Visit

The New York City Opera visited Detroit for a week's performances and enjoyed the privilege of playing to audiences which filled the Masonic Temple for most of the productions. It was obvious that some of the singers found it difficult to make the adjustment of performing on the large stage, but for the most part the productions moved along at a good pace. Some fine singing was contributed by Ann Ayars, Herva Nelli, Graciela Rivera, Eva Likova, Frances Yeend, Ramon Vinay, Frank Guerrara and David Poleri.

The Grinnell Foundation again offered their $2,000 Scholarship for Operatic Study, and for the first time were obliged to divide the award. After many eliminations the board of judges and Mr. Halasz voted to select two Detroit singers, Fay Duby, mezzo, and Thomas Tipton, baritone, as the winners. The scholarship will enable the two young singers to study in New York and eventually perform with the N. Y. City Opera Company.

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Chicago Hears Modern Novelties

By René Devries and Dosha Dowdy

CHICAGO.—American works and American soloists were predominantly programmed on orchestra and chamber music concerts during the past two weeks. Those given first performances here by the Chicago Symphony Orchestra were Quincy Porter's Concerto for Viola and Orchestra, performed by Milton Preves; The Song of Songs—Second Biblical Solo Cantata for Soprano and Orchestra by Lukas Foss, with Adele Addison, soloist; Howard Swanson's Short Symphony; and Karel Jirak's Symphony No. 5, op. 60, given its American premiere.

Though Mr. Jirak is a native of Prague, his residence here inspired the last-named work, and its feeling is primarily American (even to a hint of Yankee Doodle) and is modern in idiom. Highly praiseworthy are the construction and craftsmanship of the symphony, which has the invaluable asset of sustaining the listener's interest and stimulating the imagination throughout its performance. Mr. Jirak, who is chairman of the Theory Department of Roosevelt College, was present at the concert, and must have appreciated the devoted performance of his work given by Kubelik and the orchestra, as well as the enthusiasm expressed by the audience.

Other premieres of American works were Barber's Dover Beach for baritone and string quartet, with Mack Harrell, soloist, presented on the second of the Twilight Concerts (Wickerham Mgt.); and Ross Lee Finney's Quartet No. 4 in A Minor, featured by the Roosevelt College String Quartet on their program in Fullerton Hall, Dec. 12. The work is a complex one harmonically, with little obvious melody, but full of musical ideas, and is so well put together, and employs such interesting rhythms as to make the work worthy of being a commission from the Elizabeth Sprague Coolidge Foundation.

Another American work programmed by Kubelik was Gershwin's Piano Concerto in F, given an excellent performance by Jorge Bolet. Todd Duncan was heard on the same program in four songs of Richard Strauss. Mr. Duncan is an accomplished artist with a beautiful voice, but he was not heard to advantage in these songs, which seemed too low in range to exhibit his voice in best estate.

Also adding interest to the symphony concerts was the first performance here of Ibert's Concerto for Flute and Orchestra, given a virtuoso performance by the orchestra's first flutist, Julius Baker.

Other orchestral concerts heard within the fortnight were those of the Civic Orchestra with Elaine Donnenberg, violinist, as soloist; the Popular concert featuring Russel Stepan, young Chicago pianist in Grieg's Concerto in A Minor; and two Young People's concerts, all conducted by George Schick. Mr. Schick is scheduled to lead the regular subscription concerts of Jan. 24, 25, 29, 31, Feb. 1 and Feb. 12.

Lithuanian Opera Concert

The concert of operatic music, "Memories of Lithuanian Opera," which drew a capacity house to Orchestra Hall on Sunday, Dec. 15, was a heart-warming occasion, for the performances throughout the program, were delivered with fervor and fine musicianship. The seasoned and authoritative conductors, Alexis Kuchunas and Vytautas Marijosius, were completely *en rapport* with the singers under their baton, starring the noted contralto, Anna Kaskas, and 70 men of the Chicago Symphony Orchestra. Miss Kaskas, whose beautiful voice and fine artistry are well known to Chicago audiences, gave a stirring and dramatic performance of Gluck's Divinités du Styx from Alceste, and Bizet's Seguidilla from Carmen, which was repeated at the insistence of the enthusiastic audience. Other singers featured on the program in arias and duets from operas of Verdi and Bizet, and the Garden Scene from Faust, were Isabele Motekaiene, Ale Kalvaityte, Ipolitas Nauragis, Prudencila Bickiene, Stasya Baranauskas and Sofija Adomaitiene, all of whom made contributions to the success of the concert. The proceeds of this program sponsored by Margutis (Lithuanian language magazine), will finance a $500 prize contest for an original song, with or without chorus, by a composer of Lithuanian descent, resident anywhere, "which shall reflect the spirit of Lithuanian music." Full information may be had from Margutis, 6755 South Western Ave., Chicago. The winning composition will be published and given public performance.

Harrell and Fine Arts Quartet

The second event in the Twilight Concert Series at Orchestra Hall combined groups of songs by Mack Harrell and string music by the Fine Arts Quartet. Mr. Harrell, frequently heard here in operatic roles and with the Symphony, is a lieder singer of skill, taste and perception. He displayed his admirable talents in sensitive performances of Schubert's Schöne Müllerin and the Mousorgsky Songs and Dances of Death. The Fine Arts Quartet, for their solo appearance, gave an excellent reading of Ravel's String Quartet and joined Mr. Harrell in the Chicago premiere of Dover Beach, Samuel Barber's setting, for baritone and strings, of Matthew Arnold's poem. That sombre, contemplative text lends itself very well to the Barber score, with a background of surging sea in the strings, against which the melancholy philosophising of the poet speaks in sustained lyric line for the voice. Again, the performance was excellent.

H. B.

Etta Moten to Sing in Africa and Europe

Etta Moten, singer-actress, left by plane with her husband, Claude A. Barnett, director of the Associated Negro Press, Dec. 31, for Monrovia, Liberia. The Barnetts and George Pierson, Miss Moten's accompanist, will arrive in time for the Presidential Inaugural celebrations, which last through Jan. 10. After a command performance for the President-elect, the Hon. William V. S. Tubman, Miss Moten and party will take plane to France, Germany, Denmark, Sweden and Holland, where she will fulfil singing engagements. Returning via London, Miss Moten expects to resume her American tour in March. This will include Florida, Alabama, Indiana and Illinois. Summer engagements list concerts in the Northwest and as soloist with the Minneapolis Symphony.

"Ganz Evening" at Cordon Club

More and more honors are bestowed upon Rudolph Ganz, Chicago's leading musician, who seems to be getting younger with the years. Opening the holiday season, the Society of American Musicians devoted an evening to this artist, who following the festive dinner in his honor, played a delightful program, assisted by Martha Graham, soprano. The latter included songs of Dr. Ganz in her groups. The genial guest was feted throughout the evening for his witty remarks; he played eloquently works by Debussy and Ravel, two composers some of whose works he introduced in America, and for which he

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received recognition from the French Government.

Roosevelt College Activities

Roosevelt College's School of Music was voted full accreditation by the National Association of Schools of Music at its 27th annual convention in Cincinnati. The action is the final step in the School's accreditation, following its approval as an associate member of the N.A.S.M. in 1950. The Roosevelt College School of Music has a 51-member faculty, including its Preparatory Department for students from four to 16 years old. There are nearly 600 students enrolled this year, including full-time, Preparatory Department, and non-credit students. The school sponsors six different public concert groups, the Roosevelt College String Quartet, the Symphony Orchestra, the Sinfonietta, the Chorus, the A Capella Choir, and the Opera Workshop. The school's music program includes the annual presentation of prominent guest artists.

Chicago Conservatory Notes

The teachers and administrative staff of the Chicago Conservatory enjoyed a delightful evening as guests of Loro W. Gooch on Dec. 4, at the Swedish Club of Chicago. Rose Marie Ingram, former student of Mary McKinley, of the Dramatic Art Department, was featured as the lead in the Chicago Talent Guild play, This Is It, at the Eighth Street Theatre on Nov. 30. A program by advanced students of the Chicago Conservatory was presented at the Chicago Public Library on Dec. 1. Appearing were Roy Anderson, pianist, student of Alvene Reckzeh; James Richardson, pianist, student of Dean Remick; Joyce Ern, contralto, student of Edwin Kemp, Paul Carlson, violinist, student of Ludwig Becker; Arthur Leavy, tenor, coaching with Edgar Nelson; Doris Marveland, soprano, student of Edwin Kemp. Roy Anderson played accompaniments.

Cara Verson, pianist, a member of the faculty and exponent of contemporary music was scheduled to give concerts in Wisconsin and Minnesota colleges during the week of Dec. 10. Carl Everett Williams, bass-baritone, student of Edwin Kemp, was with Barnes & Carruthers No. 1 Show in tour of the State Fairs of the Middle West during August, September and October. Mr. Williams is now doing club dates with two male quartets—the Singing Commanders and The Royal Scots.

The Chicago Conservatory was represented at the National Association of Schools of Music held in Cincinnati, Nov. 22-25, by Dr. Edgar Nelson, as president of the Conservatory, Edgar A. Brazelton, dean, as a member of the Graduate Commission, and Alvana Rechzch, as a member of the Preparatory School Commission.

The Singing Vikings, five students of the Chicago Conservatory, James H. Canzer, Robert Moore, Robert Hultman, Ralph Corris, students of Leslie Arnold, and Donn Lester, student of Edwin Kemp, completed a two-week engagement at the Chicago Theatre, where they appeared with the operatic tenor, Lauritz Melchior. They were booked to appear with him at the Kongsholm on Dec. 23, when the famous Puppet Theatre was reopened.

Frances Ernest Studio Events

Marilyn Smith, soprano, previous first place winner of the Society of American Musicians Senior Voice Contest, and American Conservatory Freshman and Junior Contests, and 1951 Voice Contest, appeared during the season for the Chicago Senior Artists Concert; as soloist with the Rockford, Ill., Concert Orchestra; and with the Rockford Symphony Orchestra, in a Jenny Lind program; for the Illinois Central Chorus Concert; with the "Northerners" on Station WGN; as soloist with the East Chicago Community Band; and in full recital is heard regularly on the Wayne King Show on TV and on tour. Barbara Manas, soprano, and former first place winner of Crescendo Club Scholarship Contest, 1950 American Conservatory Junior Voice Contest and Mu Phi contest and second place winner of 1950 Society of American Musicians Senior Voice Contest, is soprano soloist of the Flossmoor Community Church, where she sang in Messiah, Dec. 9. She has presented programs recently for the Ivanhoe Women's Club; a joint recital with Richard Schulze, clarinetist, at Wabash College, Crawfordsville, Ind.; and is scheduled to sing with the North Side Symphony Orchestra, Milton Preves conducting, on Feb. 24. Gerald Greenlee, tenor, assistant professor of voice at Olivet College in Kankakee, Ill., is heard regularly on "From a City Tower," "Men's Voices in Song," and "Christian Business Men" from Radio Station WABI. Mr. Greenlee, director of Music at the North Side Church of the Nazarene, sang in Messiah in Fort Wayne, Ind., Dec. 9, and during the past season gave twenty recitals of religious music. Agnes Clohessy, soprano, on the voice faculty of the American Conservatory, is soprano soloist at the Fullerton Covenant Presbyterian Church and teaches voice in Harvey and Blue Island. Jeannine Hager, contralto, 1950 winner of American Conservatory Senior Voice contest, who appeared for two months last summer with the Dallas State Fair Musical and sang with the New York City Center Opera Chorus during their Chicago season, is the contralto soloist at the Trinity Methodist Church in Beverly Hills, where she sang in the Messiah on Christmas eve.

Joan Winkler, soprano, with the Three Queens of Song, recently completed a recital tour throughout Nebraska, Michigan, Iowa and Illinois. Arthur Lundquist, baritone soloist at Grace Episcopal Church, Oak Park, Illinois, sang a program for the Bohemian Junior Civic Club October 19 at the Graemere Hotel. Mr. Lundquist was with the Theatre in the Round in Skokie during July and August. Eunice Kotowicz, contralto, and Robert Johnson, tenor, were heard on the Chicago Junior Artists' October recital. Joanne Anderson, Eunice Kotowicz, and Irene Daugherty, contraltos; Joan Hunerynger and Marion Krogdahl, sopranos, and Allen Bradley, baritone, have important church positions. Heard on the American Conservatory Series were: Helen Greenlee, Joan Winkler, Joanne Anderson, Barbara Manas, Allen Bradley, Marion Krogdahl, and Gerald Greenlee.

JANUARY CALENDAR OF MUSICAL EVENTS

Jan. 1, Ballet Theater (Dec. 27 through Jan. 6), C. O. H.(E).

Jan. 3 and 4, Chicago Symphony (Ida Haendel, violin soloist).

Jan. 5, Chicago Symphony (Pop Concert).

Jan. 10, Chicago Symphony (Walter conducting), O. H.(E).

Jan. 11, Chicago Symphony (Walter), O. H.(A).

Jan. 12, Yehudi Menuhin, O. H.(E).

Jan. 13, Aldo Ciccolini, O. H.(A).

Jan. 14, Chicago Symphony (Walter), O. H.(A); Miriam Wagner, pianist, O. H.(E); Frances Barnard, bass-baritone, F. H.(E).

Jan. 16, Felix Ganz, pianist, F. H.(E); Larry Wolz, pianist, K. H.(E).

Jan. 17 and 18, Chicago Symphony (Walter conducting), O. H.(E).

Jan. 19, Chicago Symphony (Pop Concert), O. H.(E).

Jan. 20, Gerard Souzay, baritone, O. H.(A).

Jan. 21, Sadler's Wells Theater Ballet (through Jan. 27), C. O. H.(E).

Jan. 22, Chicago Symphony (Young People's Concert), O. H.(A); Raya Garbousova, cellist, Ernst Levy, pianist, O. H.(Twilight).

Jan. 24, Chicago Symphony (Francescatti, soloist), O. H.(E).

Jan. 25, Chicago Symphony (Francescatti), O. H.(A).

Jan. 26, Chicago Symphony (Pop Concert), O. H.(A).

Jan. 27, Chicago Symphony (Dorothy Maynor, soprano, soloist), O. H.(A).

Jan. 29, Chicago Symphony (Abbey Simon, pianist, soloist), O. H.; Julian Olevsky, violinist, O. H.(E).

Jan. 31, Chicago Symphony (soloists, George London and Regina Resnik).

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NEW YORK CONCERTS

(Continued from page 14)

a wholesome respect for the intent of this great work.

The soloists, Janet Southwick, soprano; Anne Dawson, contralto; Robert Price, tenor, and Yi-Kwei Sze, bass, all sang effectively, with due regard for the score and with a high average of interpretative ability. As usual, Alfred Greenfield's leadership was inspiring, and he gave to the performance a musicianly and devoted reading. L. C.

Zoia Polewska, N. Y. debut, Dec. 16, E.—The talented Ukrainian cellist favored a tone of moderate size and sensuous color, particularly in slow melodies. In the second Bourée of Bach's C major Suite for solo cello, she spun a fine line. Some good phrasing was a feature of the Dvorak Concerto, but her presentations contained instances of wayward rhythms and inappropriate softness in swift details, and she made too much use of the glissando. Her program also included transcriptions of works by Frescobaldi and Chopin and pieces by Casella, Ravel, Revutsky, and Aiwasian. Nicholas Polewsky accompanied at the piano. E. B.

TOWN HALL

Bach Aria Group, Dec. 5, E.—Launching a new policy of engaging guests, the organization under William H. Scheide's direction had Erna Berger, soprano; Marian Anderson, contralto, and Norman Farrow, bass, as soloists; also assisting were the Choral Art Society and Orchestra, of which William Jonson is conductor. The concert opened with the Wedding Cantata, Weichet nur, for soprano solo, given with fine command of tone and agility of technique by Miss Berger. Miss Anderson provided a group of alto arias from Cantatas Nos. 144, 75, 114 and the St. John Passion, also the complete solo cantata No. 54, Widerstehe doch der Suende. Though her voice seemed in less than its best estate, her interpretative style was marked by devotional spirit and delivery. The Cantata No. 187, Es wartet alles auf dich, for the three soloists, chorus and orchestra, was one of the livelier accomplishments of an evening characterized by solid if not brilliant musicianship. The various solo instruments provided fine obbligati, as played by Robert Bloom, oboe; Maurice Wilk, violin; Bernard Greenhouse, cello, and Erich Itor Kahn, piano. R. M. K.

New York University Glee Club, Dec. 7, E.—Conducted by Alfred Greenfield, the group was heard in its 22nd annual Town Hall concert, with Nadia Reisenberg, pianist, as assisting artist. A lengthy and interesting program included works by Morley, Vittoria, Palestrina, Grieg, incidental music from Peter Pan, Christmas carols, and World War II songs arranged by Leonard de Paur. Under Mr. Greenfield's able direction, effective shadings and understandable diction, combined with meticulous phrasing, gave to the various numbers a high degree of musicianship and delightful spontaneity. The varsity quartet scored in a well received song group of a cappella singing. Miss Reisenberg played in artistic and expressive fashion Mozart's Pastorale Variée and Liszt's Rapsodie Espagnole, and later presented the two-piano suite, Milhaud's Sacramouche, with her son Robert Sherman, a tenor in and accompanist for the glee club. The piano duo proved to be the highlight of the evening. L. C.

Carmen Berendsen, Dec. 8, E.—An impressive temperament and reliable technique were frequently evident in the second New York recital by the young Estonian violinist. While not quite immaculate in matters of intonation, chordplaying, and full vibrato, her performance had forcefulness and urgency in many dramatic passages. She approximated well the color and line of Bruch's G minor Concerto, if not enough of its warmth and grace. In Vitali's Ciaccona she emphasized brilliance or rhetoric, sometimes at the expense of classic repose or finesse. Ill at ease in parts of Richard Strauss' long, repetitious Sonata in E flat, she did not imbue it with sufficient variety of nuance or intensity. But an admirable singing quality marked the American premiere of Eduard Tubin's Meditation, with its pale, post-Romantic lyricism. Leopold Mittman was the helpful accompanist. E. B.

Irmgard Seefried, N. Y. debut, Dec. 9, A.—The comely leading soprano of the Vienna State Opera, greeted by an almost sold-out house, revealed at once that she is a real artist, a fine musician and has a lovely voice commanded by a keen intellect in its interpretative use of color. She opened the recital with Haydn's aria from The Creation, With Verdure Clad, after which came the first performance in the U. S. of Hindemith's Weihnachts Motetten. Written on excerpts from the Gospels and sung in Latin, this score shows the composer at the peak of his mastery. It is a work of great emotional appeal, written with utmost craftsmanship, with melodic abundance and genuine emotional content. Miss Seefried was an ideal interpreter. Her fine phrasing and deep musical understanding gave her delineation authenticity, and the novelty was received with unusually warm applause. In four songs by Hugo Wolf, and five by Mozart, Miss Seefried revealed further her vocal ability and interpretative projection, an experience repeated in four lieder by Schubert. The audience clamored for more, and at the close many encores were sung. Paul Ulanowsky, her fine accompanist, shared in the applause. H. W. L.

Josef Marais and Miranda, Dec. 9, E.—This unique team of folk music-makers entertained a good-sized, audience with South African, African Bantu, Flemish, Celtic, Scottish, German, Swiss, English and American melodies cleverly sung to musicianly guitar accompaniments played by the former. Josef Marais's pleasant light baritone voice and Miranda's flexible, pure lyric soprano vocal equipment, plus her irresistible facial expressions to suit the singing moods, combine to appeal to lovers of the advanced class of popular music. The long program cannot be reviewed here, but suffice it to say that everything on it was enjoyed to the full by the listeners who demanded and got encores galore. H. I. B.

Little Orchestra Society, Thomas Scherman conducting, Dec. 10, E.—The beauty and appeal of Berlioz's scoring for voice and chamber orchestra makes one wonder why the hearing of L'Enfence du Christ has been so infrequent. This is exquisite music, with a gentle flow of melody based on modal progressions, and which sounds pastoral without the usual obvious Palestinian or Arabic trimmings—quiet, not exotic writing. Three scenes from the early Mes-

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PROGRAM CHECK . . . Ferrante and Teicher, duo pianists, go over their program with officers of the McKeesport (Pa.) Civic Music Association. L. to r., Arthur Ferrante, W. O. Svedberg, treasurer of the association; Mrs. Marvin B. Wintner, vice-president; and J. L. Hammitt. Seated is Louis Teicher.

sianic story are portrayed: Herod's Dream; the Flight into Egypt; The Arrival at Sais. The rhythmic design and instrumental color of each episode convey the picturesque narration.

On this evening, the soloists did full justice to the lovely airs written for voice. Leopold Simoneau, tenor, as Narrator and a Centurion, sang with a warm vibrant quality and with a sincerity that made his portion telling. As Mary, the Mother, Mary Davenport used her rich contralto voice with poignant tenderness and consummate skill. Joseph and Herod, both sung by Martial Singher, were splendidly contrasted in tonal nuance. Donald Gramm, in a fine bass voice, delivered the Polydorus and Le Père de Famille music with excellent style. William Jonson's Choral Art Society, in the vocal ensembles of the oratorio, offered clear, delightfully balanced part-singing. The orchestral texture was also of a high order, with Scherman giving a delicate but firm reading of the lovely score. M. C.

American Bach Society, Dec. 11, E.—An ambitious all-Bach program included Sie werden aus Saba alle kommen (Cantata No. 65); Violin Concerto in E major; Jauchzet Gott in allen Laenden (Cantata No. 51), and Dazu ist erschienen der Sohn Gottes (Cantata No. 40). The society, consisting partly of professionals and partly of amateurs, was under the direction of a guest conductor, Clifford Richter, from New Orleans, who led them in devoted manner. The soloists were Barbara Troxell, soprano; Sandra Warfeld, contralto; Leslie Chabay, tenor; Paul Matthen, bass; Jacques Margolies, violinist. Miss Troxell performed the solo cantata Jauchzet Gott with an appealing vocal line, except for a few upper constricted tones. Mr. Chabay sang in excellent fashion the long-sustained tenor phrases when required. Paul Matthen evidenced an outstanding poise and command of Bach style. Miss Warfeld executed her short recitative satisfactorily. Jacques Margolies played the Violin Concerto skillfully, although his performance lacked intensity of projection. After the first number, the choral group sang in well integrated form, even tonal balance and acceptable diction. · L. C.

Sara Kaufman, Dec. 12, E.—The innate richness of Miss Kaufman's mezzo-soprano voice was shown to advantage in much of her song material. The stately classic airs of Handel, Gluck and Bononcini, the three lieder of Schumann and the Strauss Ruhe, Meine Seele showed the singer's ability to sustain lengthy, slow-paced phrases with undeviating beauty of timbre and with enviable technical control. There was also an emotional surge in interpretation which kept the program alive despite the prevalence of adagio passages. Miss Kaufman seemed to find herself less in sympathy with the contemporary songs of Poulenc, Schoenberg, Nin and Balogh. The Berceuse de Guerre and Serenade of Carpenter, however, received fine delivery. Paul Weiner was at the piano. M. C.

Michael Field, Dec. 13, E.—Michael Field, better known as a member of the duo-piano team of Appleton and Field, gave a solo recital which combined older and modern works. He began with the Bach-Busoni Chaconne, played with a strong and effective approach, though there were a few inaccuracies. The Schubert A major Sonata was given a fairly orthodox, if not highly romantic interpretation. Three Piano Pieces by Schoenberg, op. 11, were performed with a forthright manner and clarity of detail. Bartok's Improvisations on Hungarian Folk Songs were other items in a program that was well balanced and won approval from a sizable audience. D. T.

Ilona Kabos, U. S. debut, Dec. 14, E.—Mme. Kabos, Hungarian-born pianist with a European reputation, played for a fair-sized gathering of music lovers who braved the worst storm of the season to attend this worthwhile recital. Her work was stylistically authoritative, with tone production musical, bravura passages well handled, technical prowess notable and accurate, satisfying interpretations. Mme. Kabos began her recital with a vigorous performance of Liszt's Variations on Bach's prelude, Weinen, Klagen, followed by two sonatas—Beethoven's short one in F sharp, op. 78, correctly executed, and Chopin's melodious opus in B minor, op. 58, given reverential treatment, the Largo receiving poetic consideration. Followed Debussy's intriguing Bruyères and L'Isle Joyeuse, and Kodaly's melodic Epitaph, the program ended with Bartok's Rondo and his Rumanian Dance, No. 2; the latter atonal work done with bravura which evoked strong applause. Several encores were granted. H. I. B.

N. Y. University Groups, Dec. 15, E.—The chorus and orchestra of New York University's Washington Square College presented their second annual Town Hall concert. A long and diversified program included Brahms' Song of the Fates, The Miracle of the Gulls from Roland Parry's colorful All Faces West, and the Hallelujah from Beethoven's Mount of Olives. Mozart's Marriage of Figaro Overture, the Brandenburg Concerto No. 5 of Bach, and Milhaud's Suite Française were well played by the orchestra, with Laura Jacobs, flute; Mil-

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NEW YORK CONCERTS

(Continued from preceding page)

ton Goldin, violin, and Frederic Kurzweil, piano, as soloists.

The large chorus sang the various episodes of The Miracle of the Gulls with precision, depth of feeling, dramatic intensity and commendable phrasing. The soloists, Yvonne Babb, soprano; Martha Schneider, soprano; Isabelle Whitehill, mezzo-soprano, and Paul Kavon, tenor, were highly effective. William Pattinson Freyd was the narrator. Dr. Frederic Kurzweil conducted throughout with unstinted energy and ability.

L. C.

Hufstader Singers, Dec. 16, A.—An outstanding performance of an unusual program was given by the well routined Hufstader Singers, Robert Hufstader conducting. Eighteen vocalists, nine instrumentalists and two solo-accompanists composed the group, and it seemed that every vocalist was a soloist. The Schubert Mass in G was sung with sensitiveness and in a spirit of deep reverence. The a cappella treatment of Barber's *Three Reincarnations* was expertly handled, with precision of execution and excellent diction. The ensemble singing of the varying phases of the Brahms Neue Liebeslieder Walzer was highly effective in its delineation of moods. Jean and Kenneth Wentworth, soloaccompanists scored heavily, with effectively coordinated pianistic support. The oratorio Jephtha of Carissimi was sung with warmth of tonal coloring, intensity and dramatic feeling. The soloists, Martha Flowers, soprano, who took over at the last minute for Winifred Cecil (unable to be present due to an accident), Andrew McKinley and Russell Oberlin, tenors, and Richard Chapline, bass, sang their portions with vocal artistry and splendid interpretative effects. Mr. Hufstader at all times conducted in straightforward, musicianly and sympathetic fashion.

L. C.

New Friends of Music, Dec. 16, 5:30 p.m.—A highlight of the season took place when Jennie Tourel, assisted at the piano by Georges Reeves, appeared at this concert of the New Friends of Music. The vocal and interpretative artistry of Mme. Tourel never shone brighter than when she sang arias by Handel and Purcell, songs by Beethoven and Villa-Lobos on this occasion. The versatility of this remarkable artist apparently knows few limits, and the intensity with which she interprets each song sustains the impression that she pours her very self into each of her offerings. In Handel and Purcell works she had a rather objective approach to the music, but in Beethoven's Liederkreis an die ferne Geliebte and three Goethe songs she exhausted the poetic content. The same can be said about her rendition of Villa-Lobos Serenatas, of which the last, Cancao do Carreiro was delivered with particular vocal and interpretative fervor and won an enthusiastic ovation.

H. W. L.

Nicki Galpeer, Dec. 16, E.—An unusual and delightfully varied program, clarity of tone and diction, plus excellent style, were factors in Miss Galpeer's recital. The light, lovely airs of the Purcell, Haydn, Handel school and the rhythmic, cleverly devised songs by Mignone, Guarnieri and Ginastera gave the personable singer her best moments. In the Hugo Wolf group there was evidence of good schooling, but an occasional vocal sag detracting from precision of linear phrase. The second half of the list offered distinguished numbers in French and English, the latter including two Dello Joio songs with this composer's peculiarly choice union of melodious and modern designs. At the piano, the soprano had the fine cooperation of Arpad Sandor.

M. C.

Seymour Lipkin, Dec. 17, E.—The young American pianist, only winner of the Rachmaninoff Award (1948), gave his first New York recital after having won kudos with appearances here as soloist with the Philharmonic and the Philadelphia Orchestras. He reaffirmed his rare gifts and his musicianship in a program devoid of showpieces and an evidence of the seriousness of the young artist. Bach's Italian Concerto had a reading strong in architectural design but played with a poetic and lyric touch. Beethoven's Sonata in A major was treated with seasoned imaginative power and with a fine proportion. Rachmaninoff's Variations on a Theme by Corelli showed the player's virtuosity, and Bartok's Suite, op. 14, scored by its dynamic and rhythmic power. In two Etudes by Debussy and Ravel's Toccate (from Le Tombeau du Couperin) the pianist again proved his musical and pianistic mettle. The audience was enthusiastic.

H. W. L.

Mount Holyoke College Glee Club, Dec. 18, E.—Garbed in red robes and white surplices, the group gave an excellent concert of unusual Christmas music. Ruth Douglass, their leader, conducted in stimulating and musicianly fashion. A choir of approximately 100 young, fresh voicees, including an exceptionally fine alto section, evidenced expert training in evenly balanced and well integrated ensemble singing. It presented a program of distinction, consisting of carols of French, German, Russian, Croatian, Czech and Spanish origin, motets for double chorus by Dering, Hammerschmidt and Kodaly. In the latter group small chorus and quartet singing were features. The piano soloist, Denoe Leedy, played effectively compositions by Padre Soler, Albéniz, Fauré and Copland.

L. C.

Smith-Harvard Glee Clubs, Dec. 18, E.—Appearing together for the first time in New York, the Smith College and the Harvard Glee Clubs, under the respective direction of Iva Dee Hiatt and G. Wallace Woodworth, gave an interesting mixed program. The Smith girls began the evening spiritedly with Britten's A Ceremony of Carols. Particularly fine work was done by the Harvard singers in Palestrina's Supplications (Litany for low voices); an Italian Laude, and spirituals arr. by John W. Work; The Siege of Corinth, a setting of Rabelais words by Elliott Carter in original modern idiom; and three Old American Songs adapted by Aaron Copland, including Simple Gifts, a Shaker hymn he used in his ballet, Appalachian Spring. The two groups sang excerpts from Brahms' Liebeslieder Walzer, and the final section included performances of works by Purcell and Richard Donovan by the Smith Glee Club, Three 17th Century Madrigals by Weelkes and Monteverde by the Chamber Singers of the same college, Vaughan Williams' Serenade to Music and carols by both groups.

R. M. K.

CARNEGIE RECITAL HALL

Stephanie Turash, N. Y. debut, Dec. 11, E.—The youthful soprano's interpretations of German, French, and American songs showed much sensibility and charm in a diversified program. With commendable assistance from the pianist David Garvey, she brought suitable style and tinting particularly to new works by Luening and Dority, All' mein' Gedanken by Richard Strauss, and parts of Debussy's De Fleurs and Poulenc's Cinq Poèmes de Paul Eluard. Her vocalism had fluency and sweetness in simpler melodies, but lacked adequate suppleness for florid selections. Still, the general impression remained favorable. The Emily Dickinson Song Cycle by Otto Luening contained nine short numbers of plainness and sobriety, with touches of humor, dignity, and pomp. Bryan Dority's How Sweet I Roamed featured a flexible vocal line above a free and fanciful accompaniment.

E.B.

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Mexico's Music Is Subject of Writers

By Charles Poore

MEXICO, D. F.—A new music magazine, Nuestra Musica (Our Music), with some pretensions to the "highbrow," contains in its current issue a documented story of the discovery of 18th century music manuscripts in the archives of the Santa Rosa Church, in Morelia, State of Michoacan. The essay, written by the Morelian musician, Miguel Bernal Jimenez, presents a résumé of his book, El Archivo del Colegio de Santa Rosa de Santa Maria de Valladolid.

In addition to the discovery of these manuscripts, written by Mexican composers long since forgotten, and embracing different forms—for organ, violin, voices, and symphonic music—he includes a facsimile of the copy of the Constitution of the College, which was founded in 1743 as a home and school for orphan girls, and gave emphasis to music education. The professors were on salary, and ample funds were provided for suitable and comfortable living conditions for the students. With justifiable pride, Prof. Bernal contrasts the ample resources of the Santa Rosa Conservatory in Mexico with the disgraceful conditions existing in Bach's Thomasschule in Leipzig in the same century.

Prof. Bernal, who is devoted to his native state of Michoacan, is making investigations that often are very rewarding. In his private library he showed me ancient folio tomes of Gregorian works dating from the time when plainsong was the only form of sacred music in Mexico. The hours he spent in the Vatican Library in Rome, he says, gave him the inspiration to pursue similar investigations in his home town.

Music Critic Pens Volume

The versatile music critic, Salomon Kahn, in his latest book, Musical Impressions (Impresiones Musicales), writes about music and musicians with something of philosophy and in a delightfully intimate style. In addition to the usual material of such books, he includes some interesting chapters about scholars who have contributed to a better understanding of music—Romain Rolland, for example. There is a chapter about Franz Werfel's Verdi, "una novela de la opera," which presents the composer of so many operas as foreshadowing the movement to modernism, since in 1860 according to Kahn's book, Verdi proclaimed himself as a partisan of the "musicians of the future." Also there is this quotation: "In music as in love, sincerity is imperative." And much more to the same point. Also there is a chapter devoted to Manuel M. Ponce, as essayist. In fact, Ponce was one of the few musicians who have at the same time a literary gift.

As the book is universal in its outlook, one could wish that more space had been devoted to the creative work of American composers. In that way the author might have done a real service to music lovers on both sides of the frontiers between Mexico and her northern neighbor. There is admittedly a need for better comprehension between these adjacent countries; and a book of this kind, dealing with the universal language of music, could do much.

Carabo and Cone in Recital

Madeleine Carabo and Harold Cone gave a violin and piano recital on Dec. 14 at St. John's Episcopal Church,

Pleasantville, N. Y. They played Mozart and Brahms sonatas. Mr. Cone offered the Schumann Scenes from Childhood, and Miss Carabo's group included pieces of Ravel, Rimsky-Korsakoff, Debussy and DeFalla.

Miss Carabo has been appearing in public since her early teens, when she was introduced as soloist with the Chicago Symphony. Winner of the Frederick Stock Scholarship, Society of American Musicians Prize, Juilliard and Curtis Fellowships, she studied violin with Mischa Mischakoff and Georges Enesco, and chamber music with Carl Friedberg and Adolfo Betti. In 1943 she became the pioneer woman member of the first violin section of the Cleveland Orchestra. Since her Town Hall debut, she has given six New York recitals ,and in 1946 presented the first New York performances of sonatas by Charles Ives, Roy Harris and Henry Cowell.

Mr. Cone, former pupil of Clarence Adler and Harold Bauer in piano, studied composition with Rubin Goldmark and Walter Piston. After graduating *summa cum laude* as a music major from Harvard, he taught at the University of North Carolina. He has written a Sonata for Violin and Piano, and shorter works.

Dame Myra Hess Returns

Dame Myra Hess will open her tour in Boston on Jan. 6 with a recital at Symphony Hall. She will make four appearances with the N. Y. Philharmonic-Symphony and three with the Chicago Symphony, in addition to other orchestral appearances in the Middle West. Her only New York recital of the season will be given on Saturday afternoon, Jan. 26, in Carnegie Hall.

News of Dornay-Culp Studios

At the Dornay-Culp Studios on Dec. 8, Lillian Spielman, mezzo-soprano, was presented in recital by Betsy Culp Dornay, who also presided at the piano. Miss Spielman was warmly applauded by a distinguished audience in a program of Italian and French songs; lieder of Hugo Wolf, Strauss and Schubert; and a concluding group in English.

Marian Farina, scheduled for Jan. 6 on WNYC's Song Classics program, appeared in recital for the Trenton (N. J.) Contemporary Club, with Splendora Leoni as accompanist.

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West Coast Fetes Staging of Consul

By C. Sharpless Hickman

LOS ANGELES.—Dr. Carl Ebert's production of Gian-Carlo Menotti's The Consul at the University of Southern California has been a smash hit, playing to four entirely sold-out houses, and booked for two additional nights in January for the benefit of the School of Music's scholarship fund for opera workshop students. The net effect has been to give local opera-in-English ventures a shot of adrenalin—sorely needed in view of some pedestrian presentations which have graced local boards.

Dr. Ebert's production had the benefit of some excellent singing and acting by talented young professionals enrolled as special students in the opera workshop, and an able quasi-student orchestra well conducted by Ingolf Dahl. Each of the three sopranos who sang the principal role of Magda had their own individual merits: Barbara Patton was vocally outstanding, with Phyllis Aithof a close second. Peggy Bonini, of petite size, showed an Italianate quality closer to the warmth of the music which made her portrayal more impassioned. Ava Gjerset's Secretary beautifully turned from impersonal to humane consideration in the last act. Katherine Hilgenberg's portrayal of the Mother was the finest stage interpretation we have yet had from this notable singer. Francis Barnes' Husband was more satisfactory than Duncan McLeod's. Chris Lachona's Magician was vocally lacking in impact in the scene of comic relief of Act II. Marni Nixon, Kalem Kermoyan, William Vennard, Phyllis Wilkins and Lena Marinaro were others who contributed to the success of this heartening operatic venture.

"Roof" Concerts Give U.S. Scores

Evenings on the Roof's annual Southern California Composers Concert this season was enlarged to embrace offerings from San Francisco, as well as such legitimate purlieus of Los Angeles as Santa Barbara and Redlands. From the bay city came a masterfully-wrought First Piano Sonata by Andrew Imbrie, a pupil of Roger Sessions, who has much of his own to say. Its very modern idiom, culminating in a complex toccata-like finale, gave brilliant scope for the flair which its player, Xenia Chasman, has for this style of music. Another work of merit was George Hyde's The Fisherman and his Wife, for soprano, narrator and wind ensemble, based upon the Grimm fairy tale, and constructed in theme-and-variation form. It was delightful in every way, and gave freedom to singer and narrator (Faith Kruger and William Vennard) in making clear the text, while weaving around it a luminously fanciful framework of accompaniment. Other works included Paul Pisk's Fourth Sonata for violin and piano—a trifle pedantic in its early movements, but lyrically freed in its last two sections; Mildred Couper's Dirge and Rhumba for Two Pianos—a stunt piece; and a Quintet for strings and clarinet by William O. Smith, which well set off Franklyn Stokes' playing with the Coriolan Quartet.

At another recent Roof concert, Natalie Limonick introduced to Los Angeles Hindemith's Ludus Tonalis, playing it in so discerning a manner as to minimize its academic facets and emphasize that much of the time it is quite listenable. The final Roof program (until the resumption of the series in January) featured a lack-lustre reading of Bach's Wedding Cantata under Ernest Gold's direction, with Marni Nixon as soprano soloist. There was some over-playing by pianist Oscar Kosches, who in his performance with Abraham Weiss of Hindemith's Viola and Piano Sonata (1939) inundated the musicianly efforts of the violist. Miss Nixon also introduced Egon Wellesz's cantata, The Leaden Echo and the Golden Echo, a work of attenuated and fragmental character in the 12-tone manner.

NEW ENSEMBLE . . . The Bovard String Quartet, recently formed quartet-in-residence at the University of Southern California. The members, all of whom belong to the faculty, include, l. to r., Glenn Swan, second violin; Sanford Schonbach, viola; Stephen Déak, cello; and Sascha Jacobsen, first violin and leader of the group.

Philharmonic in Le Sacre

The highlight of the Philharmonic's fourth concert pair of the season was not Gregor Piatigorsky's technically flawless but reserved playing of the Haydn Cello Concerto, but Alfred Wallenstein's regenerative direction of Stravinsky's Le Sacre du Printemps. In this the Philharmonic, enlarged this season by several additional players, performed magnificently. The tone was brilliant and full-bodied, and the clarity of the entire interpretation exceptional. Wallenstein kept the pagan qualities of the score to the front at all times. It was one of the finest things we have heard him do—and allows one to forgive the insensitive reading of Schumann's Rhenish Symphony with which the program opened.

Piatigorsky scored a greater success a few nights later when the orchestra journeyed to Santa Monica, where he played Bruch's Kol Nidre in place of the Haydn Concerto.

Reah Sadowsky Lecture-Recital

Reah Sadowsky, pianist, appeared with Aaron Copland in a lecture-concert in November at the Sanders Theatre, Cambridge, Mass., substituting for William Kapell. She played the posthumous Sonata in B flat by Schubert.

Ansermet Takes Over Boston Symphony Baton

By Jules Wolffers

BOSTON.—The book Ernest Ansermet is writing will be delayed while the scholarly Swiss conductor stands in for Charles Munch, who is taking a lengthy convalescence after his recent illness. Mr. Ansermet had planned no conducting engagements this year, which made him available for this emergency guest assignment.

After opening his appearances in the Cambridge series at Harvard's Sanders Theater, Mr. Ansermet was given a warm welcome by the Friday-Saturday subscription audiences at Symphony Hall. This eighth program included the Mendelssohn "Hebrides" Overture, the Rachmaninoff Piano Concerto No. 3, a suite from Maeterlinck's Pélleas and Mélisande by Fauré, and the Debussy La Mer.

The soloist was the young French pianist, Monique de la Bruchollerie, who received an ovation in this first American appearance. While the thick and foggy Rachmaninoff Concerto is no favorite with some, the pianist demonstrated remarkable technique, serving a deep and penetrative insight into the music. There was at times a tendency to rush ahead of the orchestra, but the masterly hand of Mr. Ansermet provided fine support throughout. The conductor scored, also, with his delicate and discerning readings in the rest of the program.

For a Tuesday Symphony program, young Michael Rabin came, played and conquered with the Mendelssohn Violin Concerto for a fine Boston debut.

Pique-Dame by Opera Theater

Pique-Dame in English attracted a full house at the Boston Opera House for the season's second production of the New England Opera Theater. Tchaikovsky's masterpiece received everything possible to give it in the way of scenery, costuming, conducting and accompanying. The singing and acting of the youthful cast was of sufficiently high caliber to make this Queen of Spades an interesting, if not completely convincing event. With the musical director Boris Goldovsky at the helm, the cast included Robert Price, Phyllis Curtin, Helen McClosky, Kenneth Smith, Mac Morgan and Marilyn Levin.

Choral and Recital Bills

A fine old Boston tradition was continued at Symphony Hall when Handel's Messiah was presented by the Handel and Haydn Society for the 193rd time in the society's 137 years of existence. Under the experienced hands of Thompson Stone, the chorus sang with devotion while admirable results were achieved by soloists Susanne Freil, soprano; Lillian Chookasian, alto; Harold Haugh, tenor, and Chester Watson, bass.

Another Christmas observance at Harvard where the Harvard-Radcliffe Orchestra, Russell Stanger, conductor, and the Chorus Pro Musica, Alfred Nash Patterson, conductor, joined forces for the Schütz Magnificat in G; the cantata, The Childhood of Christ, by Johann Christoph Bach (ninth son of Johann Sebastian); and Part One of the Messiah. Both groups and both conductors achieved distinction with the youthful Mr. Stanger demonstrating as fine a hand with a chorus as he has previously shown with an orchestra. This young man bears watching.

Among visiting recitalists, Jan Peerce delighted a Statler Morning Musicale audience present to benefit the Boston School of Occupational Therapy. Jan Smeterlin won acclaim at Jordan Hall for his musical and lyrical pianism in a recital. One mustn't forget the Yale Glee Club, which invaded Crimson territory at Symphony Hall, complete with Whiffenpoofs, to give its audience a potpourri of wit, fine music, burlesque and just plain fun.

NAOMI PETTIGREW

Naomi Pettigrew Is Versatile Singer

Naomi Pettigrew, soprano, who made her New York recital debut at Town Hall on Dec. 2, has also appeared in Carnegie Hall as soloist with the Hall Johnson Choir; and been heard at Brooklyn Academy of Music, Howard University in Washington, D. C., in Baltimore as soloist with the Combined Bands and the Baltimore City Chorus, and in other engagements in eastern cities. Recently, she sang over WMCA, New York. Miss Pettigrew holds the B.S. degree in Public School Music from Virginia State College, where she studied under Cleota Collins. Later she worked with Robert Korst and coached with Nektar de Flondor and Carroll Hollister. In 1946 she won the Marian Anderson Award in competition with more than 100 singers. After graduation from Virginia State College, she joined the faculty of the Norfolk Division of the college as head of the music department. At present, she is soloist at the Mt. Olivet Baptist Church of New York.

Wins Horszowski Prize

The young Brazilian composer Henrique Gandelman has won the Horszowski Prize for the best Sonatine for Piano submitted by a native or resident of that country, according to a cablegram from Heitor Villa-Lobos, composer and president of the Brazilian Academy of Music to Mieczyslaw Horszowski. The prize includes a cash award, publication of the work by Ricordi, and a public performance by Horszowski. Villa-Lobos will bring the score to N. Y. on his forthcoming visit.

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MUSICAL JOTTINGS

The **Metropolitan Opera** is reported to be considering a production of **Stravinsky's** The Rake's Progress for next season, its American premiere. . . . A portrait of the late **Stephen S. Townsend** was unveiled at Boston University, a gift of his family; he directed the choruses there for many years. . . . The 10th anniversary dinner of the American Fund for Israel Institutions, at the Waldorf-Astoria, included a program by the Philadelphia Orchestra, under **André Kostelanetz**, with **Lily Pons** and the dancers **Jerome Robbins** and **Nora Kaye** as guest artists. . . . A new ballet by **Leonid Massine**, Donald of the Burthens, with music by **Ian Whyte**, was premiered in London by the Sadler's Wells Ballet. . . . **Lauritz Melchior** is reported considering an offer to sing the role of the tutor in a film version of The Student Prince for M-G-M. . . . **Eugene Ormandy** spoke to the students and attended an orchestral rehearsal at the N. Y. High School of Music and Art. . . .

Eugene Conley opened the season at La Scala as leading tenor in **Verdi's** I Vespri Siciliani; other Americans in the cast were **Maria Callas**, soprano, and **Luigi Sgarro**, 26-year-old basso from New York City. . . . **Raymond Leizer**, Israeli pianist, whose hands were injured by a land mine three years ago, and has four metal fingers, two on each hand, gave a piano recital in the Lotos Club, N. Y., as a benefit for the Kessler Institute for Rehabilitation, West Orange, N. J. . . .

Paul Hindemith is reported working on an opera based on the life of **Johannes Kepler**, the astronomer. . . . **Patrice Munsel** has been asked to play the lead in **Christopher Fry's** play, The Lady's Not for Burning by **Mel Ferrer**, who will stage it at La Jolla, Cal., Playhouse next summer. . . . A bust of the late **Riccardo Zandonai** has been inaugurated in the Central Plaza of Rovereto, Italy, his birthplace, and a hall named after him opened in the Municipal Museum there, including many documents about the opera composer. . . . A recently discovered opera by **Nicola Piccinni**, Lo Sposo Burlato, was recently performed at Bari in the Square dedicated to that composer. . . .

Ivan IV, an opera by **Georges Bizet**, never performed, had its first hearing at the Bordeaux Theatre; it was discovered in the archives of the Paris Conservatoire and completed by **Henri Büsser**. . . . **Hans Haug**, of Basel, won the contest offered by the Accademia Chigiana of Siena for a Concerto for Guitar, and it will be performed by **Andres Segovia**. . . . **Gounod's** opera, Maitre Pierre, based on the story of Abélard and Heloise, which the composer interrupted because of alleged religious scruples, was revised by **Max d'Ollone**, and recently premiered over the Paris Radio. . . .

Artur Rubinstein established a $10,000 trust fund to aid gifted Israeli pianists to further their careers, as he concluded a recent tour of 18 concerts in 19 days in Israel. . . . **Walter Giesecking** suffered bruises in a motor car accident in Switzerland, but his hands were not harmed. . . . When **Saint-Saëns'** Carnival of the Animals was given recently by the Erie Philharmonic under **Fritz Mahler**, an art contest was arranged among school children of that city, and more than 500 paintings of animals were exhibited at the Public Library. . . . The 26th festival of the International Society for Contemporary Music, to be held at Salzburg, June 20 to July 4, will include a ceremony in memory of **Arnold Schoenberg**, and the third Congress of Twelve-Tone Music. . . . **Lucien Cailliet** has been elected editor-in-chief of Associated Musicians, Inc., a recently formed music publishing company for musicians in Los Angeles. . . .

Sir William Walton, composer, has been invited by the National Arts Foundation to visit the U. S. next season and conduct several orchestras in programs of his music. . . . The N. Y. City Ballet is expected to participate in the Edinburgh Festival next summer as part of its general continental tour; another foreign group to appear at the festival is the Hamburg Opera Company. . . . The Glyndebourne Opera has postponed its projected U. S. tour until 1953. . . .

More than 2300 individuals and groups have joined the Friends of the N. Y. Philharmonic-Symphony, whose fund has already grown to over $240,000. . . . The **Hufstader** Singers presented medieval music for Advent and Christmas at The Cloisters on Dec. 20 and 22. . . . **Dr. Lucyle Hook**, assistant professor of English, presented at Barnard College a lecture-concert of early light operas by **John Eccles** and **Gottfried Finger**, both born in 1650, with performances by singers and instrumentalists from the Juilliard School of Music, directed by **Stoddard Lincoln**. . . . **"Red" Barber**, noted sports announcer, entered a somewhat different field when he narrated The Story of Ferdinand the Bull in **Herbert Haufrecht's** setting for the N. Y. Philharmonic-Symphony juvenile audience recently. . . . A three-act ballet based on Haensel and Gretel was a holiday presentation of the National Symphony Orchestra, with choreography by **Lisa Gardiner** and **Mary Day**, with **Howard Mitchell** conducting, as a Christmas present for the youngsters of Washington, D. C. . . .

A new opera workshop established by the Department of Agriculture Symphony, Washington, D. C., under **Frederick Fall**, recently gave four performances of a play with music, The Wishful Taw, by **Liz Wilson**. . . . **Dean Dixon** is conducting in Malmö, Sweden and Helsinki, Finland, the first local performances of **Henry Brant's** Dedication in Memory of a Great Man. . . . The Colonial Little Symphony, sponsored by Drew University, makes its debut on Jan. 30 at Madison, N. J., under the baton of **Thomas Scherman**. . . . The Turkish State Orchestra in Ankara recently gave a Prelude Heroique by **Sonya Miller**, wife of **Rex Miller**, head of the U. S. Information Service in Turkey. . . .

Polyna Stoska, soprano, and **Felix Ehren** were married in Philadelphia on Nov. 24. . . .

A Pageant of the Opera, exhibition (continuing through March) of costumes and other memorabilia of the last 100 years, was opened at the Museum of the City of N. Y. on Dec. 4, with a preview attended by **Giovanni Martinelli, Margaret Matzenauer, Fritzi Scheff, Florence Easton, Edward Johnson**, while **Roberta Peters** officiated at the tape-cutting ceremony with **George A. Sloan**, chairman of the "Met" board of directors. Martinelli and **Renato Capecchi** sang arias. . . .

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NEW PUBLICATIONS

A New Concert Guide

The Analytical Concert Guide, edited by Louis Biancolli (Doubleday & Co., N. Y., 722 pp., $7.50), is a compilation of excerpts from program notes of symphony orchestras in a number of American cities. It offers analyses of some 300 larger concert works by composers ranging from Albeniz to Wolf-Ferrari—the most frequently played in concert halls of the United States, and it includes symphonies, tone poems, overtures and concertos from Bach to Bartok, alphabetically arranged as to the various creators. This book has large, legible type and is a most readable and handy compendium, not too aggressively technical. The annotators quoted include William Foster Apthorp, Robert C. Bagar, Louis Biancolli, Felix Borowski, John N. Burk, Bateman Edwards, John S. Edwards, Herbert Elwell, Donald Ferguson, Alfred Frankenstein, Lawrence Gilman, Philip Hale, James G. Heller, Arthur Loesser, Herbert F. Peyser, John P. Rhodes, Pitts Sanborn, Arthur Shepherd, George H. L. Smith, and George P. Upton. The scoring of the piece is indicated at the end of each note in italics; the birth and (when needed) the death dates of the composers are given. The book is dedicated to the memory of Apthorp, Hale and Gilman. R. M. K.

New Music

For Voice and Piano: The Blessing, narrative and cycle of seven songs for medium voice, words and music by Frida Sarsen Bucky. A rather simple series melodically and in text, the titles being Three Wise Men, The Singing Wind, Mary's Prayer, Gabriel's Song, Angel's Song, Holy Infant Son, and Hallelujah! Religious sentiment is strongly present, and the songs are linked with spoken narrative. Appropriate to Christmas. Southern Music Publishing Co., N. Y., $1.25.

Valentine to Sherwood Anderson, words by Gertrude Stein, music by William Flanagan, is a short and whimsical number in the usual cryptic and repetitious but eloquent Stein style. There is a tender quality to the music as well. Range, B to E. For an Old Man, words by T. S. Eliot, music by David Diamond, describes the rather bitter and vindictive glee of an oldster, in three spirited pages, closing on a triumphal *fff* paean of vindictiveness. The song is marked *allegro barbaro* and is mostly staccato. A tour de force, dedicated to Carson McCullers, this song dates from 1943. Range, D to F. Vanished, words by Emily Dickinson, music by Robert Ward, is a whimsical and highly individual piece of writing based on an exquisite, brief Dickinson lyric, beginning "She died—this is the way she died; And when her breath was done, took up her simple wardrobe and started for the sun." A simple and highly characteristic song, which contains a dedication to David Diamond. Range, D to G. All three, Southern Music Publishing Co., Inc., N. Y., 50c each.

Hope Eternal, and Cadenza Waltz, by Mana-Zucca, are contrasted numbers by this well-known musician. Both have lyrics by Irwin M. Cassel, the husband of the composer. Hope Eternal has both English and German words of inspirational sort. It is a "heart" song, with a melody broadly conceived and an effective climax, published in two versions—high and low voice—the former with range from E to A above the staff. Cadenza Waltz is for coloratura soprano, and offers lilting ¾ tempo and glittering cadenzas—a work that ought to have a popular success. It has two versions, for high and medium ranges, the latter employing staccati and roulades to high D, and a few more altitudinous notes, though alternative lower ones are provided. Congress Music Publications, Miami, Fla., 75c and 60c, respectively.

Organ: Four Prayers in Tone, by Richard Purvis. This series consists of four numbers: the first, titled Repentance, is a Lento con dolore, with theme taken from a tune by the Rev. Christian La Trobe (c. 1790) for Go to Dark Gethsemane; the second an Adagio mistico, Adoration, draws its cantus from a Benedictine plainsong, Humbly I Adore Thee (words attributed to Aquinas); the third, Supplication, has a tune derived from a German 15th century folksong, set to words by Notker Balbulus, in English beginning "Most holy Lord and God"; the last, Thanksgiving, is a jubilant passage utilizing naught save a suggestion of Nun Danket Alle. These are massive and effective short works, with some use of fourths and other slightly modern color. M. Witmark & Sons. $2.50 in U. S.

Cello and Piano: Sonata in C Minor, by Charles Haubiel. A three movement score, abounding in original writing for the two instruments. The first section begins Lento e molto liberamente and contains several changes of mood and tempo, with some double-stops and rapid scale passages. Section Two is a Lento richly harmonized, if somewhat acrid, with yearning and tender quality, and some *col legno* effects. The closing movement is a spirited allegro, with interesting rhythmic motives and one passage to be played *ponticello*. The work was written in 1943 and is dedicated to Grace B. Morgan. The Composers Press, Inc. $3.50.

Violin (or Viola or Cello) and Piano: Intermezzo by Robert Schumann, arr. by Max Rostal. A characteristic Schumann theme little by little rises to an *agitato* and then at the end returns to a calm mood, dying out at the close. The parts include a more elaborate and a simpler version for the solo instrument. Novello & Co., Ltd., London.

Folksongs: The Weavers Sing, Folksongs of America and Other Lands. A collection of 32 numbers sung by the quartet whose work has had an influence in setting a new trend in the popular song and recording industries. Some of these airs are well-known—even ubiquitous—including Goodnight, Irene; On Top of Old Smoky, and The Roving Kind; others are of the wistful folkish variety, such as the exquisite I Know Where I'm Going. There are examples of the spirituals school, like One for the Little Baby and of the camp meeting sawdust in I don't Want to Get Adjusted to This World; also some work songs such as The Frozen Logger and The Midnight Special. There is a solo voice part with piano and ukulele notation in each case. A collection well worth having and moderate in price. Folkways Music Publishers, Inc., N. Y. $1.25.

Down Publishers' Row

Hofstra College has announced a competition for composers, the winner to receive a $500 scholarship, a concert performance of his or her work, by the Hofstra College Symphony or by its orchestra and chorus. It is limited to residents of Kings, Queens, Nassau and Suffolk Counties. Compositions will be accepted for full orchestra, orchestra and chorus, or for mixed chorus, if not published or previously performed. Anyone may enter, but only those under 21 years of age on Jan. 31, 1951, will be eligible for the scholarship. MSS. are due Jan. 31, 1952. Rules may be obtained by writing Information Office, Hofstra College, Hempstead, N. Y. . . .

The Mannes Music School announces a competition for composers under 30, who are citizens of the United States and not pupils or faculty members of this school; the contest closes Feb. 10, 1952. The award will be given to a composition for small chamber orchestra, and full orchestral score must be submitted. The MSS. must be entered anonymously, in accordance with instructions which may be secured by writing to Contest Board, Mannes Music School, 157 East 74th St., New York 21, N. Y. Judges will be: Carl Bamberger, advisory chairman; Leon Barzin, Norman dello Joio, and Bohuslav Martinu. The winning work will receive a New York performance in May by the Mannes Orchestra under Mr. Bamberger, with broadcast over Station WNYC; and the composer will be awarded a recording of the performance and copy of the instrumental parts. . . .

Roy Harris, American composer, has been commissioned by the Louisville Philharmonic Society to write a Concerto for piano and orchestra for the 1952-53 season. . . .

Premieres: The world premiere of Quinto Maganini's Early Days in Norwalk Town, written for the 300th anniversary of that Connecticut community, was given by the Norwalk Symphony under Mr. Maganini's baton on Dec. 10. . . . The Miracle of the Gulls, a sequence from the music drama All Faces West, presented last summer as a community project in Ogden, Utah, to mark the 1847 trek of Brigham Young and his Mormon followers from Nauvoo, Ill., to that state, a work with music arranged and composed by Roland Parry, was conducted by Dr. Frederic Kurzweil in its first New York hearing at a concert in Town Hall on Dec. 15. . . .

Hindemith's opera Mathis der Maler will have its first performance in Great Britain when the Hamburg State Opera gives the work at the Edinburgh Festival, between Aug. 17 and Sept. 6. . . . Works by Jacques Jolas, professor of piano at Cornell College, Mt. Vernon, Ia., were heard in King Memorial Chapel at that school on Nov. 28, including Five Pieces for Woodwind Quintet, the Quartet No. 1 in C, Concerto for the Left Hand Alone, and five songs. . . . What was believed to have been the first American performance of Vittoria's Missa Pro Defunctis and the local first hearing of Monteverdi's Magnificat for double chorus, strings and continuo were given by the Roger Wagner Chorale in an Evenings on the Roof concert in Los Angeles. . . . A Suite Noel written by Alec Templeton for E. Power Biggs, organist, had its first performance by the latter in a program broadcast from the Busch-Reisinger Museum, Cambridge, Mass., over CBS, on Dec. 23.

BERNICE FROST SAYS...

PROPORTIONS IN MUSIC

Many questions have been asked regarding the proportions and balances in music—especially from the early grades. These balances have to do particularly with dynamics, phrasing, accentuation and nuances.

With the beginning student the above are easily felt, if there is singing from the first—singing with words that are well chosen as to context and good English, meaningful words with the same meter as the music. Too often the words do not scan properly and there is a constant pulling between words and melody, but if these are well fitted there is an almost unconscious feeling of proportion in the limited interpretation sought for at this time.

With the more advanced student, much depends upon previous study and background. One of the best foundations for the practice of phrase recognition, climactic effects, accentuation and cadential inflections is to be found in the short exercises in the sight singing books by Wedge. These may also be played as short piano exercises, and are excellent.

The student must be aware of harmonic form and analysis; the phrase accents and meter accents; rhythms and meters; melodic line and design; the relationship of the various parts to the whole, as well as tonal coloration and mood.

If the teacher will, from the first lesson, stress the musical thought, with the pupil understanding one thing at a time (and soon the entire content), there will not only be a definite proportion and balance in all the playing but a musical concept, with intelligent performances growing into advanced performances of artistic pianism.

Sight Reading Versus Memory

If a student must neglect his development of sight reading in order to memorize pieces for recital performance, should he be required to play in recital? Which is more important?

K. E. R., Ohio.

A balance between these two should be gained—memorizing is a learning process and will aid the sight reading. If there are two recitals each season, have this pupil play only in one. If there is only one recital, a short solo may be memorized for this with no lessening of the sight reading work.

Learning Processes

Why do so many of my pupils go along for some time learning nothing, and all of a sudden seem to learn so much—over night, as it were?

Although they practice the same length of time, their progress is very uneven. In the first lessons they progress rapidly. . . .

L. G., Delaware.

The forming of elemental habits is an easy process—thus the learning at first seems rapid. During the time when the pupils apparently are not progressing, they are forming habits and gaining slowly; but this is not evident until later, when it appears that it all has been acquired suddenly.

It is just as discouraging for pupil and parent as it is for the teacher, but with the understanding that after the first rapid progress there will be a slowing down, there should be no concern for anyone.

Too often the pupil is unjustly blamed by those who think he has lost interest. At this time, more than ever, he needs understanding and encouragement.

Pure Enjoyment

I am a mother of three young children, all of whom are studying with the same teacher. In our immediate neighborhood there are children from seven families, also studying with the same teacher.

We had a problem in getting our children to work in the practice periods until we asked the teacher if we eight mothers might come for piano class lessons twice monthly. This has solved the practice problem, and we are all really playing rather well. I have no idea of stopping these lessons, and find that everyone in the neighborhood wants to be at the piano. Since this might help others, I offer the idea. . . .

Mrs. Y. B., Oregon.

This is an excellent idea for the above reasons, and because of the interest aroused in music in a general way. You have not stressed the help the mothers are receiving for themselves, but this must be giving them much musical and social satisfaction. Other piano groups such as this should be organized elsewhere.

Should I Study?

I have always desired to study the piano, but lack of time and pressure of other duties have made it impossible. I am over forty yaers of age and have the time now to do some studying. Should I begin, or is it too late?

Mrs. P. S., S. C.

It is never too late to study any subject. As Cato replied when asked why he was studying at the age of eighty, "What other age have I for study?" In fact, you will find many advantages in beginning your study now. There will not be the rapid progress at first that you may expect, due to lack of co-ordination and muscular conditions, but once you are on your way, your progress will be enriching and deeply satisfying. By all means begin your study.

Naumburg Award Announced

The Walter W. Naumburg Musical Foundation has announced plans for the 28th annual Naumburg competition. Again the winning artists will be presented in a Town Hall debut sponsored by the foundation during 1952-53. The competition is open to pianists, violinists, violists, cellists and singers between the ages of sixteen and thirty who have not already had a New York recital reviewed by the critics. A recital in New York under the age of ten, even though press notices were received, shall not exclude the candidate.

Serving as judges in the final audition will be Wallace Goodrich, chairman, Chalmers Clifton, Alexander Hilsberg, Edward Johnson and Isidor Philipp.

Application blanks and full information may be secured from the Walter W. Naumburg Musical Foundation, 130 W. 56th St., New York 19, N. Y. All applications must be filed before Feb. 1, 1952. Preliminary auditions will be conducted during March, 1952. Final auditions will be held on April 7 and 8.

Grace Welsh Students Heard

Chicago.—Students of Grace Welsh were heard in a recent recital, with Mrs. Welsh playing the second piano parts in the larger works. Included in the program were the following works: second and third movements, Concerto In A Major (K. 488) by Mozart, Gail Quillman; Mendelssohn's Variations Serieuses, Doris Hogg; Chopin's Nocturne in C sharp minor, op. 27, No. 1, and Preludes in F sharp and F minor, op. 28; Bach's Prelude and Fugue in F sharp minor, from Book II of the Well-Tempered Clavier and Concerto in D minor, Murray Bradshaw; first movement of the Chopin Sonata in B flat minor and Brahms' Capriccio, op. 75, No. 8, Dolores Gudelj Bullard; Brahms' Intermezzo, op. 118, No. 1, Chopin's Polonaise, op. 53, Thomas Camp. All the young performers showed the results of excellent preparation and their work was received with pleasure by an interested audience.

SIRAN BLEDJIAN, soprano, has appeared as soloist with many organizations and churches. She is now preparing the role of Madame Butterfly and Santuzza in Cavalleria Rusticana with Julius Gutmann.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 1. Philadelphia Orchestra, CH, E.
Jan. 2. Lyell Barbour, pianist, TH, E.
Jan. 3. New York Philharmonic-Symphony, CH, E; John Knight, pianist, TH, E.
Jan. 4. New York Philharmonic-Symphony, CH, A; Joseph Fuchs, violinist, TH, E.
Jan. 5. New York Philharmonic-Symphony Children's Concert, CH, M; U. S. Military Academy Band and Glee Club, CH, E; Mariulcina Lopes, pianist, TH, A.
Jan. 6. New York Philharmonic-Symphony, CH, A; Paul Bellem, violinist, CH, 5:30 p.m.; Robert Shaw Chorale, CH, E; 1951 prize winners of Music Education League and Little Orchestra Society, TH, A; New Friends of Music (Budapest String Quartet), TH, 5:30 p.m.; Ben Jones, pianist, TH, E.
Jan. 7. New York Philharmonic-Symphony (Pension Fund Concert), CH, E; Little Orchestra Society, TH, E.
Jan. 8. Beverly Somach, violinist, CH, E; Camilla Williams, soprano, TH, E; Lazar Weiner Singers, CRH, E.
Jan. 9. Edmund Kurtz, cellist, CH, E; Bach Aria Group, TH, E; Guy Lasson, pianist, CFCH, E.
Jan. 10. New York Philharmonic-Symphony, CH, E; Fernando Valenti, harpsichordist, TH, E.
Jan. 11. New York Philharmonic-Symphony, CH, A; Anahid Ajemian, violinist, Maro Ajemian, pianist, CH, E; Margaret Pardee, violinist, TH, E.
Jan. 12. Richard Farrell, pianist, TH, A; Manhattan Chamber Orchestra, TH, E.
Jan. 13. De Paur Infantry Chorus, CH, E; New Friends of Music (Loewenguth Quartet), TH, 5:30 p.m.; NAACC, TH, E.
Jan. 14. National Orchestral Association, CH, E; Musicians Guild, TH, E.

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Up and Down the Guild Keyboard

LOUISE ANDERSON, pupil of Hazel M. Kennedy of San Jose, whose composition was esteemed worthy of the Ada C. White prize ($25 cash) when judged by John Mokrejs. Miss Anderson has taught in High School and is at present doing editorial work in California, with music as a hobby.

By Grace White

Guild Day at Convention

February 28 will be Guild Day at the Music Teachers National Association Convention in Dallas, Tex. The program (as tentatively arranged by Paul Roe Goodman, chairman) follows:

9 to 10:30—Report by Iri Allison, founder and president of the Guild. Discussion by May Etts, Dr. James Francis Cooke, Florence Fender Binkley, Isabel Hutcheson, Grace Ward Lankford, H. Grady Harlan, Stanley Sprenger, Paul Clarke Stauffer, Bessie Ryan, Richard McClanahan, Iva Loughlin Guy and Robert Vetlesen.

10:40—Hour recital by Elizabeth Zug, of Reading, Penna., new national representative of the Guild.

1-2—Recital by Ruth Sienczynski, of San Francisco.

2-3—Discussion by Hans Barth, Leo Podolsky and Silvio Scionti.

3-5—Recitals by Albert Gillespie, Robert Floyd, and Robert Hoffman, all first-prize winners in the Piano Recording Festival of the Guild.

Pennsylvania MTA Meets

The Pennsylvania MTA met in convention on Nov. 23-24 at the Penn-Harris Hotel in Harrisburg. Dr. James Francis Cooke presided. Featured speakers included Dr. Bernice Frost, Ella Ketterer, Ed McGinley, and Elizabeth Gest, all Guild members. Elizabeth Shields, first vice-president, and Dr. LeRoy Campbell, second vice-president, are also Guild members.

Mokrejs Work Played

John Mokrejs' symphonic poem, Sohrab and Rustum, was given its premiere by the Oakland Symphony Orchestra, Orley See conducting, at the opening concert of the season in the Oakland Auditorium Theater. Dr. Mokrejs is a dean in the Guild.

The North Carolina MTA elected Mrs. Eugene Johnston state president. Mrs. Johnston is a charter member of the Charlotte chapter of the Guild. Annyce Worsham was elected vice-president of the North Carolina State Music Education Association during the fall conference at the Woman's College of the State University at Greensboro.

Eldin Burton's Sonatina for Flute and Piano was played by John Wummer, and his Sonatina for Violin and Piano performed by Jesse Tryon, each with the composer at the keyboard, at Carl Fischer Concert Hall in December.

Gustave Becker presented a Sunday afternoon of his compositions at Steinway Hall on Nov. 18.

Rose Raymond gave a lecture in Albany for the Albany MTA.

Theodore Pries will be soloist with the National Symphony Orchestra at the Coliseum, University of Maryland, Jan. 17, Howard Mitchell conducting. Theodore has entered Guild auditions for years and holds all diplomas under the teaching of his father, Harold Pries.

Santos Ojeda, artist pupil of Rosina Lhevinne, gave a piano recital at Pan American Union in Washington, D. C., under the sponsorship of the Cuban Ambassador.

Mijo Van Voris, from Paul Clarke Stauffer's studio, was soloist with the San Diego Youth Symphony, Nov. 27 and on the television program, Concert Hall in Los Angeles, Nov. 20.

Alice Hackett's pupil, Pamela Morris, gave a recital sponsored by the Fort Dodge, Ia., Women's Club.

Hazel Kennedy Tells How

Hazel M. Kennedy, whose pupil won the Guild $25 prize in Composition, was asked about the secret of holding pupils' interest. She replied: "The first enthusiasm must be cherished and nourished. The goals for little children should be attainable from week to week—something to anticipate with joy and accomplish without prolonged effort. The teacher's personality and parents' cooperation are real factors. It is important to keep the assignments within the mental and physical grasp of the student, and let him grow out of each grade as he does his clothes. Older students need to develop favorable attitudes, critical of their own playing, but very discerning of the good in others."

JOANNE BYRD, cash prize-winner in the artist category, might be called an "all-Florida, all-Guild" girl. Her first teacher, Mrs. Kingsbury Norton, is Jacksonville chairman of the Guild. After studying for four years at Rollins College with Walter Charmbury, Joanne made Phi Beta, Pi Kappa Lamba; played with orchestra, and gave recitals in other Florida cities; and is engaged in post-graduate work at Florida State University.

Sees Music as Character-Builder

Marie Margetson, long a member of the New York chapter of the Guild, and one of the founders of the Schubert Music Society, of which her brother, Edward Margetson, is conductor, is the kind of teacher who proves her philosophy by her work. When asked for her ideas on music study she recently replied: "Music is essentially a builder of character; a definite means of culture; a decided emotional outlet—something more than physical expression. The study of music is an educational process as deeply scientific as the study of mathematics. Music is the true spiritual builder: it breaks down barriers of race, creed and nationality. Music is poetry, architecture, love. Teachers and artists have the opportunity for service of a high order.

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Courtland Palmer Passes

Courtlandt Palmer, 79, composer and pianist, died in his New York home on Dec. 15. Born in this city, he studied music here and with Sgambati in Rome. His compositions included chamber music, songs, piano pieces and works for orchestra. At a concert given by the Critics Circle in Carnegie Hall a few years ago, he appeared as soloist in his Piano Concerto. A sister survives.

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Barth Active as Composer, As Pianist and Teacher

Hans Barth, composer of the Peace Symphony, performed on Dec. 19 by the National Orchestral Association under Leon Barzin at City Center, New York, and carried to radio audiences over WNYC, wrote the work as "a musical translation of a dark past, a confused present, and a hopeful future."

"The first movement," Mr. Barth explained, "portrays man's sinister nature: greed, selfishness and evil scheming dominating his thought, with the resultant discord and aggression. In the second movement we encounter the outcome of this sinister plotting in turmoil, cruelty, war and death. In the last movement, humanity, through its suffering, is redeemed, regenerated, and finally at peace."

Mr. Barth, besides the new symphony, has written about sixty published compositions, including two piano concertos, two piano sonatas, a set of nine etudes for piano and orchestra, and the music for a Broadway play. Inventor of the first portable quarter tone piano, Mr. Barth has composed many works for this instrument. His quarter tone concerto has been performed three times by the Philadelphia Orchestra, twice by the Cincinnati Symphony, and by numerous other orchestras including the Havana Philharmonic.

In the teaching field, he has contributed to the profession his annual Courses for Piano Teachers and his books on technique.

Hans Barth began his career as a child prodigy, appearing in public recital and playing his own compositions at the age of six. When he was twelve, he gave thirteen piano recitals in New York one season. A period of retirement from public life was devoted to further study. Mr. Barth's later activities have included many recitals in Carnegie and Town Halls in New York, and frequent tours throughout the United States and Europe.

Alba Clawson Singers Heard

Kathryn Lande, mezzo-soprano, artist-pupil of Alba Clawson, is back from a two weeks engagement at the Prince George Hotel, Toronto. Recently she has been seen on TV with Arthur Godfrey and His Friends; with Eadie and Rak, Club 7; John Couté's "Little Show" and several other programs.

John O'Brien, baritone, is filling an engagement in Las Vegas, N. M., on his way home from Anchorage, Alaska, where he sang with a quartet, The Guardsmen. Jo Sullivan, soprano, has concluded a tour of the Middle West. Last August, Miss Sullivan played the part of Dorothy in the Wizard of Oz under direction of Edwin McArthur. On Dec. 28, she began an engagement in which she is featured with Freddie Martin's Band at the Edgewater Beach Hotel, Chicago. Audiences at the Park Avenue (a night club) are hearing Ruth Webb. Previous to her opening there last month, Miss Webb had six weeks of appearances at Le Vouvray.

Cleota Collins' Musical Career

PETERSBURG, VA.—Cleota Collins, head of the voice department of Virginia State College since 1940, came here after three years in a similar post in Tuskegee Institute, Tuskegee, Ala. She has also been head of the music departments of Samuel Houston College, Austin, Tex.; Bluefield State College, Bluefield, W. Va., and the New Jersey State Training School, Bordentown, N. J., and operated her own schools of music in Columbus, Ohio (for four years) and Cleveland (seven years), with faculties of seven teachers and more than 1,000 students. For many years she has been a concert singer, specializing in educational recitals in schools and colleges, and for a year she was soloist in a half-hour weekly program over WHK, Cleveland.

Miss Collins' own studies were with Lila Robeson, Yeatman Griffith, Harriet Batterson, and, in Italy and France, Marie De L'Isle and Silva Puccetti. She has taken courses in public school music, conducting, class voice, languages and repertoire, at Western Reserve University, Ohio State University, Columbia University and the Juilliard School of Music. She is an organizer and charter member of the National Association of Negro Musicians; a member of the Association of Music Teachers in Negro Schools; and of the Virginia State Teachers Association, the American Association of University Professors, N.A.A.C.P., Association for the Study of Negro Life and History; and of the National Association of Teachers of Singing and the Music Educators National Conference. In August, 1951, Miss Collins received a citation from the N.A.N.M. for meritorious music instruction.

Prominent singers trained by Miss Collins include Camilla Williams, leading soprano of the New York City Opera and twice winner of the Marian Anderson Award; Naomi Pettigrew, 1946 winner of the Marian Anderson Award; Lillian Fisher, now on a scholarship at Syracuse University for further voice study; James Young, who had a leading role in the Broadway show Call Me Mister, and other productions.

Else H. Arendt's Activities

CHICAGO.—Robert Morton, student of Else Harthan Arendt, is currently featured on Wayne King's television show on Monday evenings. The First Congregational Church Choir of Oak Park, under the direction of Mme. Arendt, presented the annual Christmas Vesper Service on Dec. 16 in the church. Various soloists were featured, and excerpts were heard from Bach's Christmas Oratorio and Handel's Messiah, as well as many familiar and unfamiliar carols. Mary Alice Power was at the organ.

School Notes

A comprehensive summer music schdol will be inaugurated at Mary Washington College of the University of Virginia, Fredericksburg, Va., dates to be announced later. Edgar Schenkman, conductor of the Norfolk Symphony Orchestra and Civic Chorus, will be the director of the project. . . . The name of Ward-Belmont College, Nashville, Tenn., has been changed to Belmont College, and has been taken over by the first Baptist Church. The Conservatory continues as part of the Fine Arts Division, of which Sydney Dalton is chairman. . . . The Philadelphia Musical Academy, Jani Szanto president-director, announces the approval of the Academy as a member of the National Association of Schools of Music. The Academy is now observing its 82nd season. . . . The twentieth winter series of Sunday afternoon concerts at the Montclair (N. J.) Art Museum was opened on Jan. 6 by the Upsala (N. J.) College Choir. . . . The Opera Workshop at De Pauw University, Greencastle, Ind., presented an all-student production of Menotti's The Medium on Nov. 15-16. William Dreyer, of Sellersberg, Ind., is the workshop student-director.

LEON CARSON was re-elected for the third successive term as chairman of the American Academy of Teachers of Singing at the annual meeting of the organization at the Harvard Culb, New York, on Dec. 10.

Lucille Manners, soprano, artist from the Dornay-Culp Studios, has returned from an extensive concert tour.

Marilyn Dubow gave a violin recital on Dec. 16 at the New York College of Music with Dr. Otto Herz at the piano. Miss Dubow is a pupil of Dr. Arved Kurtz, director of the college.

The Mannes Orchestra of the Mannes Music School, under Carl Bamberger, gave a concert on Dec. 19, which included several seasonal numbers—Sinfonia from Bach's Christmas Oratorio, the aria A Little Child is Born by Tunder, and the Dream Music from Haensel and Gretel, as well as Honegger, Haydn and Brahms works.

December performances of La Puma Opera Workshop included Carmen and Aida at the Community Center and Barber of Seville at the Master Institute. On Dec. 23, Haensel and Gretel was given by request.

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